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THE BERLITZ METHOD

FIRST BOOK

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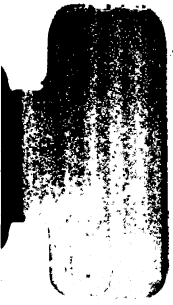

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M. D. BERLITZ

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ENGLISH PART

FIRST BOOK

REVISED AMERICAN EDITION

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PREFACE

Fundamental Principles of the Berlitz Method.

1.—Direct association of Perception and Thought with the Foreign Speech and Sound.

2.—Constant and exclusive use of the Foreign Language.

Means of Attaining this End.

I.—Teaching of the Concrete by Object Lessons.

II.—Teaching of the Abstract by the Association of Ideas.

III.—Teaching of Grammar by Examples and Ocular Demonstration.

The Berlitz Method is the systematized application of the psychological laws which enable a child to learn its mother tongue; it is adapted, however, to the different stages of mental maturity reached by a youth or an adult.

In the Berlitz Method, translation as a means of acquiring a foreign language is entirely abandoned. From the first lesson, the student hears only the language he is studying. The reasons for this feature of the method are as follows:

1. In all translation-methods, most of the time is taken up by explanations in the student's mother tongue, while but few words are spoken in the language to be learned. It is evident that such a procedure is contrary to common sense.

2. He who is studying a foreign language by means of translation, neither gets hold of its spirit nor becomes accustomed to think in it; on the contrary, he has a tendency to base all he says upon what he would say in his mother

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tongue, and he cannot prevent his vernacular from invading the foreign idiom, thereby rendering the latter unintelligible or, at least, incorrect.

3. A knowledge of a foreign tongue, acquired by means of translation, is necessarily defective and incomplete; for there is by no means for every word of the one language, the exact equivalent in the other. Every language has its peculiarities, its idiomatic expressions and terms, which cannot possibly be rendered by translation. Furthermore, the ideas conveyed by an expression in one language, are frequently not the same as those conveyed by the same words in the other.

This undeniable fact of itself suffices to show clearly that all translation-methods are deficient, and proves that every language must be learned out of itself. This is also confirmed by the well-known experience of a traveler in a foreign country. He learns with little trouble and in a comparatively short time to speak the foreign language fluently, whilst the student at school, in spite of his wearisome work with grammar and translation exercises, vainly strives for years to obtain the same result.

Instruction by the Berlitz method, is to the student what the sojourn in a foreign land is to a traveler. He hears and speaks only the language he wishes to learn, as if he were in a foreign country. He has, however, the advantage that the language has been methodically and systematically arranged for him.

In order to make himself understood, the teacher in the Berlitz method resorts at first to object lessons. The expressions of the foreign language are taught in direct association with perception; the student thus forms the habit of using the foreign tongue spontaneously and easily, as he does his mother tongue, and not in the roundabout way of translation. The difficulties of grammar, which frequently are created only by translation and the consequent comparison

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with the mother tongue, are greatly diminished. It is, for instance, just as easy for the student to learn "I you see" (French form) as it is "I see you" (English form). The difficulty appears only when the student compares the foreign expression with that of his mother tongue, in which the construction is different. It is also evident that the value of the various words and constructions is understood much more easily by means of the practical and striking examples of object lessons, than by the abstract rules of theoretical grammar.

What cannot be taught by means of object lessons is elucidated by being placed in proper context; i.e., the new words are used among previously learned expressions in such a manner that the meaning of the new becomes perfectly clear from its connection with what precedes and follows; this is in accordance with the established mathematical principle of finding the value of the unknown X through its relation with the known quantities A and B. In the more advanced lessons, new words may frequently be explained by simple definitions containing the vocabulary previously acquired.

The entire stock of words used in the book is given principally in the form of conversation between the teacher and the student; whilst in the arrangement of the lessons our aim has been to give the most necessary and the most useful first, so that if the student discontinues at any point he will be able to turn what he has acquired to a practical use.

In the present edition we have made a number of changes; experience having shown us that certain exercises demanded too much reflection on the part of the student, who was thereby exposed to the danger of mentally having recourse to his mother tongue. We have, therefore, transferred certain matter to later stages, when the student's inclination to think in his mother tongue has almost disappeared and his

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"ear" has been formed to such a degree that he may be guided in a large measure by intuition.

The hints for teachers and annotations, contained in the previous edition, have been omitted in this book on account of the erroneous conclusions drawn therefrom by many teachers. They supposed that the method—the way of instructing—was contained in the book and therefore used it without, in many cases, having grasped either the underlying principles of the method or the essential laws of its application. The book contains only the text and framework of the lessons; the real method, or mode of teaching, is hardly ever acquired without the personal guidance of someone who has had a long experience in one of the principal Berlitz Schools.

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Synopsis of the Lessons contained in the First Book.

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PREPARATORY LESSONS.

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We call the teacher's attention to the large colored wall-pictures, which we have had designed by a renowned artist. These pictures represent everything referring to the topics of daily conversation. They will be a great help in making even the elementary lessons interesting and effective, and give the teacher a better opportunity to illustrate the different colors, dimensions, places, positions, etc.

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FIRST LESSON.[1]

The pencil,	The book,	The paper,
" ruler,	" box,	" pen.

Pieces of furniture:

The table,	The chair,	The sofa,
" picture,	" looking glass,	" blackboard.

Parts of the room:

The wall,	The ceiling,	The floor,
" door,	" window.	

What is this? The pencil, the book &c.

Is this the book? { Yes, it is. / No, it is not; it is the pencil.

Is this the pen? the box? the window? &c.

Is this the chair or the table? the door or the window? &c.

Colors: Black, white, red, brown, gray, green, blue, yellow.

The pencil is red, the book is black, the paper is white, the floor is brown &c.

What is the color of the table? It is brown.

Is the table brown? { Yes, it is. / No, it is not; it is black.

What color is the wall? It is brown **and** gray.

What color is the chair, the wall, the ceiling, this book &c.

This pencil is black and this pencil is red.

This is the black pencil and this is the red **one.**

This is the brown book and this is the black one.

---

[1] **Reading is not begun until after the eighth lesson.**

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This is the green paper and this is the blue one.

Which book is this?	It is the brown one.
Which pencil is this?	It is the black one.
Which paper is this?	It is the green one.
Of what color is this book?	It is brown.
Which book is this?	It is the brown one.

Which chair is this? What is the color of this box? Which box is this? What color is the wall? Is the wall white? &c.

SECOND LESSON.

The black pencil is **long**; the red one is not long; it is **short.**—Which pencil is long? What color is the long pencil? Which pencil is short? Which pencil is black, the long one or the short one? &c.

The brown book is **wide** (**broad**); the black one is not wide, it is **narrow.**—Which book is wide? Which one is narrow? What color is the wide book? What color is the narrow one? Which is the wide book, the black one or the brown one? &c.

The red book is long and wide, it is **large**; the gray book is short and narrow, it is **small.**—Which book is large? Which one is small? Is the gray book large or small? Is the small book black or gray? Is the red book large? Is the large book red? Which book is small? &c.

The red book is **thick**, the gray one is **thin.**—Which book is thick? Which book is gray, the thick one or the thin one? Is the red book thick or thin?

as long as, not so long as, longer than, the longest.

The black pencil is long and the brown one is long; the black pencil is *longer than* the brown one.—Which pencil is

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longer? Is the brown one longer? Which is *shorter*, the penholder or the pencil? Is the wall longer than the blackboard?

The red book is *wider than* the gray one; the gray one is *narrower than* the red one. Is the gray book narrower than the red one? Is the chair narrower than the table? Is the table wider than the chair?

The white paper is *larger than* the green one; the green one is *smaller than* the white one. Which book is larger? Which is larger, the door or the window?

Which book is *thicker*, the red one, or the black one? Is the black book *thinner* than the red one?

The wall is larger than the blackboard; the blackboard is not so large as the wall; it is smaller. The ceiling is *as large as* the floor, it is not smaller. Is the blackboard as large as the wall? Is the chair as large as the table? Is the floor as large as the ceiling? Is the red book as thick as the brown one? Is the table wider than the chair?

The black pencil is longer than the brown one; the red pencil is longer than the black one and the brown one; the red pencil is *the longest.*

Which book is the largest, the red one, the brown one, or the black one? Which is *the shortest*, the pencil, the penholder, or the chalk? &c.

The table is **high.** The chair is **low.** The window is *lower* than the ceiling. The door is *higher* than the blackboard. Is the table as high as the blackboard? Which is higher, the door or the window?

THIRD LESSON.

Where? On, under, before (in front of), behind, between, in.

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Who? I am, you are, he is, she is—sitting, standing, lying.

Before whom? Before me, you, him, her.

The black book is *on* the table, the red book is *under* the table. The table is *before me*. The wall is *behind you*. The brown chair is *between* you and me. The pen is *in* the box. *I am* in front of the window. *You are* behind the table.

Where is the black book? On the table. Where is the red book? &c.

The table is not before you *but* behind you. My book is not on the table but under the table. Is the chair before you? No, it is not before me but behind me.

The book is *lying* on the table. You are *sitting* on the chair. I am *standing* on the floor. Where is the book? Where are you sitting? Are you sitting or standing? Where am I standing? Am I sitting *at* the table?

Who am I? Who are you? Who is that gentleman? Who is that lady? Are you Mr. Green? I am. Is that Mr. Green? It is (he). Is this Mrs. Green? It is (she).

Is the table behind me?	Yes, *it* is.
Is Mr. Smith before me?	Yes, *he* is.
Is Mrs. Smith in front of the blackboard?	No, *she* is not.
Where is she?	She is before the window.
Who is in front of the blackboard?	Mr. Fry is.
Before whom is Mr. Smith?	He is before you.
Is the table before Mr. Fry?	No, it is behind *him*.
Is the chair behind Mrs. Miller?	Yes, it is behind *her*.
Is Mr. Green sitting behind the table?	No, he is sitting in front of *it*.

This chair is brown; **that** chair is yellow.

What color is this chair? Is this chair larger than that one?

Which chair is brown, this one or that one?

Which pencil is longer, this one or that one?

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This is *my* pencil and that is *your* pencil.
My pencil is black, your pencil is red.
Mr. Johnson's book is brown, Mrs. Coleman's book is black.
Is this Mr. Johnson's book? Yes, it is *his* book.
Is that Mrs. Coleman's book? Yes, it is *her* book.

Whose pencil is this	It is my pencil.
Whose book is this?	It is your book.
Whose pen is this?	It is Mr. Johnson's pen.
Whose box is this?	It is Mrs. Coleman's box.

Whose pencil is black? Where is my book? Is Mrs. Coleman sitting? Is she sitting at the table? Is her book before her? Where is Mr. Johnson? Is he sitting or standing? Is his book before him on the table?

FOURTH LESSON.

I take the book. I put the book on the chair. I take the pencil and put it into my pocket. I pull the chair *towards* the table. I push it towards the blackboard. I carry the chair towards the table. I open the door. I close it.

Take this book. You take the book. He takes the book. Put it on the table. You put the book on the table. He puts the book on the table. Pull the chair towards the table. You pull the chair towards the table. He pulls the chair towards the table.

Mr. White, take the book. What does Mr. White do? He takes the book. Open the book. What does Mr. White do? He opens the book. I open the door. What do I do? (You open the door.) Please, close the door. What do you do? (I close the door.) What does he do? He closes the door.

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[1] What do I do?	or	What am I doing?
What do you do?	or	What are you doing?
What does he do?	or	What is he doing?

I open my book. What am I doing? You are opening your book. I am taking my hat. What am I doing? You are taking your hat. Put your book on the table. What are you doing? I am putting my book on the table. What is Mrs. Miller doing? She is putting her book on the table.

Do I take the book?	You do (you do not[2]).
Am I taking the book?	You are (you are not).
Do you open the book?	I do (I do not).
Are you opening the book?	I am (I am not).
Does Mr. Berlitz close the book?	He does (he does not).
Is Mr. Berlitz closing the book?	He is (he is not).

FIFTH LESSON.

The Numbers.

1 one	14 fourteen	40 forty
2 two	15 fiftcen	50 fifty
3 three	16 sixteen	60 sixty
4 four	17 seventeen	70 seventy
5 five	18 eighteen	80 eighty

[1] For the present do not attempt to explain the difference in meaning between the progressive form (I am doing) and the general form (I do) but merely drill the student in conjugating correctly. Later on, when his vocabulary is larger, it will be easy to show him the difference between, for instance: "I eat when I am hungry" and "I am eating now," &c.

[2] Frequently the teacher should use the abbreviations don't, &c.

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6 six	19 nineteen	90 ninety
7 seven	20 twenty	100 one hundred
8 eight	21 twenty-one	200 two hundred
9 nine	22 twenty-two	365 three hundred and sixty-five
10 ten	23 twenty-three	
11 eleven	24 twenty-four	1000 one thousand
12 twelve	25 twenty-five	1912 nineteen hundred and twelve
13 thirteen	30 thirty	

I count: One, two, three. What am I doing? You are counting. Mr. Ball counts. What is he doing? He is counting. I count from 9 to 14: "9, 10, 11, 12, 13, 14." Count from 15 to 20. What number is this? &c.

Three and four is[1] seven. **How much** is 3 and 5? How much is 4 and 7? 3 **times** 3 is 9. How much is twice 6? How much is 3 times 4? Which is **more,** 5 or 8? How much is 8 more than 5? Which is **less,** 6 or 9? How much is 6 less than 9? How much is 8 more than 5? Is 4 times 4 more than twice 8? No, it is **just the same;** it is neither more nor less. What is **the difference** between 13 and 18? The difference between 13 and 18 is 5.

This is one pencil; **these are** two pencils. One table, four tables; one box, two box**es**; one lady, three lad**ies**; one gentleman, two gentle**men**.

Count the pencils, please. **There are** three pencils on the table. How many pencils are there on the table? How many books? How many persons are there in this room? How many chairs? How many tables?

---

[1] As "*are*" is also correct, the teacher should use sometimes "*is*" and sometimes "*are*" to accustom the student to both expressions.

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What color is this chair?	What color **are these** chairs?
It is brown.	**They are** brown.
Which book is this?	Which books are these?
It is the black one.	They are the black ones.
Which is the black book?	Which are the black books?
This one is.	**These** are.
That one is.	**Those** are.
Who is this gentleman?	Who are these gentlemen?
It is Mr. Black.	They are Messrs. Black and Green.
Where is Mr. Black?	Where are Messrs. Black and Green?
He is standing here.	**They are** sitting behind the table.

You are sitting and I am sitting; **we are** sitting. Are we standing or sitting?

The table is behind you and behind me; it is behind **us.** What is behind us? Where is the table? Is the table in front of Messrs. Black and Green? Yes, it is in front of **them.**

Open your book, please. You open your book and I open my book. What are we doing? We are opening **our** books. Mr. Smith and Mr. White, open your books. What are Messrs. Smith and White doing? They are opening **their** books. Are they opening their books? Yes, they are.

You close your book and I close my book. What do we do? Do we close our books? (Yes, we do.—No, we don't.)

Take your pencils. Do these gentlemen take their pencils? (Yes, they do.—No, they do not.)

SIXTH LESSON.

The head, the hair, the eye, the ear, the nose, the mouth.

The head is on the shoulders. The hair is on the head.

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Mr. Jackson *has* black hair. Miss Louisa has blond hair. You *have* brown hair. I have black hair. The eyes are in the head. We have two eyes, the right one and the left one. You have blue eyes. Mr. Johnson has gray eyes. Has Mr. Jackson blond hair? Have the ladies longer hair than the gentlemen? Which eye is this? Which ear is this? How many ears have we? The nose is between the mouth and eyes. The mouth is below the nose. The nose is above the mouth. Where is the mouth? Where is the nose? How many eyes have we?

I have black hair and you have blond hair. Mr. Johnson has brown hair; my hair is black; your hair is blond; Mr. Johnson's hair is brown. Of what color is my hair? And what color is your hair? Is Mr. Johnson's hair brown? Yes, his hair is brown. Is Mrs. Fairfield's hair brown? No, her hair is not brown, but blond.

The neck is between the head and shoulders. You have two shoulders. **The back** is behind, between the two shoulders. Where is the neck? How many shoulders have you? Which shoulder is this? Is **the chest** in front or behind? Where is the back?

The arm, the hand, the finger. We have two arms, the *right* one and the *left* one. We have two hands, the right one and the left one. We have five fingers on *each* hand. We have ten fingers on *both* hands. You have a book in your hand.

Is your arm long? How many hands have you? Which arm is this? Which hand is this? How many fingers have you on your right hand? How many fingers have you on both hands? Have you a book in your hand? What have you in your hand? Have I a pencil in my hand? Yes, you have a pencil in your hand. No, you have no pencil in your hand. In which hand have you the book, in the right one or the left one? In which hand have I the pencil?

The leg, the foot, the knee. I have two legs and two

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feet. How many feet have you? Is this the right foot? Is that the left leg? Which foot is this? You have your feet on the floor. I have my feet on a carpet. I have a book on my knees. Have you your feet on the floor? Have I my feet on the carpet? Have I a book on my knees? Has Mrs. Smith a book on her knees?

Parts of the body: The head, face, forehead, nose, eye, ear, cheek, mouth, chin, neck, chest, back, arm, hand, finger, leg, knee, foot.

SEVENTH LESSON.

Articles of clothing: The coat, vest (waistcoat), trousers, hat, boot, handkerchief, necktie, collar, cuff, glove, dress, jacket.

The gentleman has a black hat. He has a hat on his head. The coat has four buttons. There is a pocket in the coat. The coat is larger than the vest. The waistcoat has two pockets. The coat has two sleeves, but the waistcoat has none.

Has the gentleman a hat on his head? Of what color is his hat? Is the coat longer than the waistcoat? How many pockets are there in the coat? How many sleeves has the coat? How many buttons has the waistcoat? It has four buttons. Has the waistcoat any sleeves? No, the waistcoat has no sleeves. Have you a hat? Have you any gloves? Of what color are my gloves? How many buttons has this glove? The gentleman has a walking-stick in his left hand. What has the gentleman in his hand? In which hand has he his stick?

The gentleman has a pocket in his coat. I have a pocket. You have a pocket. I have a handkerchief in my pocket. You have a handkerchief. The gentleman has his hat on his head. I have no hat on my head. Have you a handker-

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chief? Yes, I have. Have you a hat on your head? No, I have not. Has the gentleman gloves on his hands? Yes, he has. Have you gloves on your hands? Have I any gloves? How many gloves have I? You have two gloves.—I have one glove for the right hand and one for the left hand. For which hand is this glove? That glove is for the right hand.

My boots are on my feet. Where are your boots? Are your boots as large as mine? Of what color are your boots? How many boots have you?

I have a collar *round* my neck and cuffs round my wrists. Have you a collar? Of what color is my collar? How many cuffs have I? Of what color are my cuffs? Have we collars round our necks? What have the gentlemen round their wrists?

The dress has a bodice and skirt. The bodice has two sleeves. The bodice has two cuffs and a collar. The lady has a long dress. The lady's dress is longer than the girl's. The lady has a jacket. She has an umbrella in her right hand. She has a hat on her head. The lady's hat is not large. The lady is *taller* than the girl. The girl has long hair. Has she a hat on her head? Has the lady a hat? What has the lady in her right hand? Have the ladies in this class hats on their heads?

The girl has a fan in her hand. Have you a fan? The skirt is longer than the bodice. Is the girl shorter than the lady? Who is taller, the girl or the lady?

Has Mary a blue dress? Have you a jacket? How many pockets have you in your jacket? Have you any gloves? How many gloves have you? Have you long hair? Has Miss Mary longer hair than you? Have the ladies gloves on their hands?

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EIGHTH LESSON.

Many, more—few, fewer.

In the thick book there are many pages; in the thin book are few pages. In the large class there are many pupils; in the small one there are few.

Are there many chairs in the large room? Yes, there are many. How many are there? There are twenty or thirty. Are there many in this room? No, there are few chairs here. How many are there here?

I have one pencil. How many have you? Two. Has Mr. Smith more or fewer? He has **the same** number. Have you three books? No, I have **only** two. Has Mrs. Black **only one** book? No, she has **several.** How many has she? She has four or five. How many pens have you? I have **no** pen (I have **none**). Have you more pencils than I? No, I have fewer. Have we more books than pencils? Yes, we have more books. Mr. Smith has many books in his room, more than one thousand. Have you as many as he? Have I many students in this class? No, I have only few; not more than four. In the Berlitz Schools there are a great many students, more than fifty thousand. Are there many students in the Berlitz Schools? How many? Mr. Miller has 5 dollars. I have more; I have 10 dollars. Mr. Smith has **still more,** he has 20 dollars. Which of us has the most money? Are there many letters in this book? Oh yes, there are many thousands. And in the other book are there as many? There are still more, there are over one million. Are there many chairs in this room? No, there are only few.

What color are these books? **One** is black and the **other** is red. Is one of these pencils black? No, they are **both** red. Has Mrs. Fuller gloves on both hands? Yes, she has **gloves on both hands.** Have I gloves on both hands? No,

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you have a glove on one hand, but not on the other. Where are your gloves? One is on the chair and the other in my pocket.

A foot, a hand, a pencil, a book, an arm, an eye, an inkstand.

There are several books here, this is *a* book and this is *a* book, and this is *a* book. There is only one ceiling here; this is *the* ceiling. This is *an* arm. This is *the* right arm. What is this? *A* hand. Which hand? *The* right one.

NINTH LESSON.

I am **writing** on the blackboard. What am I doing? What am I writing on the blackboard? I am **reading** a book. What am I doing? What am I reading? Who is reading?

I write letters; I write words; I write a sentence. This is a **letter,** this is a **word,** and this is a **sentence.** What is this, a word or a letter? How many letters are there in the word *table?* How many words are there in this sentence? How many **syllables** are there in this word?

This is the letter A; this is the letter B &c. What letter is this? And this one?

I **recite** the alphabet: A, B, C, D &c. Recite the alphabet, Mr. White. What is Mr. White doing? The alphabet **begins** with A; it **ends** with Z. A is the **first** letter of the alphabet, and Z is the **last** one. A is the first letter, B the second, C the third, D the fourth, E the fifth, F the sixth, G the seventh, H the eighth, I the ninth, and J the tenth.

How many letters are there in the English alphabet? How many **vowels?** How many **consonants?** Which letter is D, the fourth or the fifth? Is Y the last letter of the alphabet? With what letter does the alphabet begin?

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With what letter does it end? With what word does this sentence begin? On what **page** does the first lesson end? What page is this?

A is **before** B; C is **after** B.—C is between B and D. What letter is before H? What letter comes after K?

This word is English: "*Gentleman*"; this word is German: "*Herr*"; and this word is French: "*Monsieur.*" What letter is this in English; in French; in German? Is this an English word or a French one? Is this an English book?

I **spell** the word table: "*t-a-b-l-e.*" How do you spell the word "*window*"? I spell it: "*w-i-n-d-o-w.*" How do you spell "*door, wall*" &c.? I **pronounce** this word in English: "*Paris.*" I pronounce it in French: "*Pari.*" How do you pronounce this word in English: "*Berlin*"? How do you pronounce it in German? How do you pronounce: "*Homer*" in English? What is the English **pronunciation** of "*Virgil*"? What is the English pronunciation of "*Worcester*"?

Do you read English? Do you write French? Do you read German? I write English, I read English and I **speak** English. Do you speak English? In London they speak English, in Paris they speak French, in Berlin they speak German. What do we speak here, English or French?

Is it **correct** to pronounce the second L in Lincoln? No, it is **incorrect.** The correct English pronunciation of that word is *Ling'kn.* What is the correct French pronunciation of "*Dumas*"?

These sentences (*What am I doing? Who are you? Is the book on the table?*) **are questions.** These (*You are opening the door. I am Mr. White. Yes, it is.*) are the **answers** to these questions. I **ask** you a question: "*Are you English?*" —What am I doing? You are asking a question. Answer my question. Who asks the question? Who answers it? What question do I ask? What do you answer? Ask me a **question. What are you doing? Who is asking me a ques-**

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tion? What do you ask me? Do I answer your question?

After a question you put a **note of interrogation** (?), after the answer you put a **full stop** (.). This is a **comma** (,), this is a **note of exclamation** (!), and this is a **dash** (—). Where do you put a note of interrogation? [1]

EXERCISE

(Answer the following questions.)

1. What are the different pieces of furniture in this room? 2. What color are they? 3. Which is the largest piece of furniture here? 4. What is lying on the table? 5. What article of clothing do you put on your head? 6. And on your feet? 7. Whose book have you? 8. Whose necktie have I? 9. Where are you sitting? 10. Where is your book? 11. Where do you put your handkerchief? 12. Where are our hats? 13. On what do you write? 14. Do you go to the Berlitz School? 15. Do you take English lessons? 16. What lessons do you take here? 17. How much are three times five? 18. How many pupils are here? 19. Have you much money in your pocket? 20. Have you many pockets in your coat? 21. Are there many pupils in this class? 22. Have you more money than Rothschild? 23. Have you fewer books than your teacher? 24. Do you speak English? 25. Do you read French? 26. What do we speak here, English or German? 27. What do they speak in Paris? 28. What book have you, a German book or a French one? 29. How do you spell the word: "wall"?

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[1] Before beginning the tenth lesson, all the preceding lessons ought to be read, so as to accustom the student to the appearance of the words and sentences. He has now a sufficient vocabulary

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TENTH LESSON.

What is there on the table?	There are **books, pencils,** &c.
Are there **any papers** on it?	Yes, there are **some**. No, there are **not any** (or **none**).

What is there on the table? There are books, papers, and pencils. Are there any books on the chair? Yes, there are some (books). How many? Four. What is there in this box? There are matches. Are there any pens in this paper? Yes, there are some. No, there are not any. Have you any money in your pocket? Yes, I have some. How much money have you? I have two dollars. Is there any ink in this inkstand? No, there is none. What is in it? There is water in it.

Where are the books? Some are on the table and some are on the chair. Are there any on the floor? No, there are none. Are any of the pencils on the chair? Yes, some are on the chair. (No, they are **all** on the table.) Are any of the pupils standing? No, they are all sitting. (Yes, some are standing.)

What is there on the sofa? **Nothing.** Is there **anything** in this box? Oh yes, there is **something** in it. What? A penholder. Are you writing anything? Yes, I am writing my English exercises. Is John doing anything? No, he is not doing anything. What is Charles doing? Nothing. Where is Mr. Smith? He is in the other room. Who is in the

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to understand sentences like "Open your book. We read on page 9. This is not correct," &c., &c. Many other similar expressions may be introduced by the teacher whenever an opportunity arises. When reading, the student should be told to answer the questions left unanswered in the book. As a special lesson in pronouncing, the exercises in Appendix II may be taken when necessary.

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corridor? **Nobody.** Is there **anybody** [1] at the table? Yes, there is **somebody.** Who is there? Mr. Miller is sitting there. Is he doing anything? Yes, he is reading a book.

Sit down (or: take a seat) at the table and write your exercises. Where do you take a seat? What are you doing? **Get up** from the sofa and take a seat on the chair. Where do you get up from? Where do you sit down?

I go **out of** this room. Who is going out of this room? Where do I come from? Does Mr. Walker go out of the room? No, he remains in it. Do you get up from your chair? No, I remain sitting on my chair.

Am I **near** the window or near the door? You are near the window. Are you near it? No, I am **far** from it. Is Paris near New York? Oh no, it is very far from New York. Is Versailles near Paris? Yes, it is near. Is Chicago farther from Paris than New York?

What am I doing? **You are moving** the table. Do I move my head? No, **you hold** it **still.** I am writing; do I move my hand? Yes, you do.

I take a knife and **cut** this paper. What do I do? I cut it into three **pieces.** Into how many pieces do I **break** this match? Into how many pieces do I **tear** this paper? Do I tear or cut this paper?

ELEVENTH LESSON.

I **can** cut the paper; I **cannot** cut the button. You can break a match; you cannot break the key. I touch the gas-fixture. Mr. Thompson is tall, he can touch the gas-fixture:

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[1] The teacher may also give "No one, anyone, someone."

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Mr. Smith is short, he cannot touch the gas-fixture. We cannot touch the ceiling, we are not tall enough.

You have a pencil, you can write. Miss Jewett cannot write, she has no pencil.

You can count the books on the table, but you cannot count the hairs on your head.

I **touch** the curtain. Touch the blackboard, Mr. Warner. What are you doing? Touch the ceiling. You **cannot** touch the ceiling, it is **too high** for you to touch. Is the gas-fixture too high for you to touch? No, it is not too high for you; you **can** touch it. Is the gas-fixture **low enough** for you? Yes, it is low enough for me.

You can touch it, I cannot; I am shorter than you, you are taller than I. Who is taller, you or I? This is the top of the door, and this is the bottom. You are tall enough to touch the top of the door; I am not tall enough to touch it. Can I touch the top of the door? Can you touch it? Is it too high for me?

I **lock** the door. Can you go out of this room? No, I cannot. Here is the key; can you **unlock** the door? Yes, I can.

Are you taller than I? Can you touch the top of the blackboard? Can I touch the gas-fixture? Is the top of the door too high for me to touch? Is the gas-fixture low enough for me? &c., &c.

I **lift** the chair. What am I doing? Lift the stove, Mr. Burbank. You cannot lift the stove, it is too **heavy** for you. The large book is **heavier** than the small one; the small book is **lighter** than the large one. Is this box heavy? Is the stove **light?** Can you lift this table? Is the table too heavy for you to lift? Is this chair light enough for you to lift? Which book is lighter, the large one or the small one? &c.

You cannot lift this table. I can lift it. I am **stronger** than you. You are not so **strong,** you are **weaker** than I am. Who is stronger, you or I? Are you strong enough to lift the

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stove? Are you too **weak** to lift this chair? Are you strong enough to break this stick? &c.

Why can you not touch the ceiling? Because it is too high.

Why can you not lift the stove? Because it is too heavy.

Why can you not go out of this room? Because the door is locked.

Why can you not write? Because you have no pencil.

Why can you not go out of this room? Why can you not break this stick? Why can you not put this book into your pocket? &c., &c.

You can tear your book. Why don't you tear it? Because you don't **want** to tear it. I can break this inkstand, but I don't want to. The door is open. Can you go out? Do you want to go? Do you want to remain here? What do you want to speak here, English or French? We can speak French, but we don't want to. I want to give all the lessons to all the pupils, but I can't; there are too many. Do you want to tear your book? Do you want to speak French here? Do you want to sit near the stove? Do you want the window open? What do the pupils want to do here? They want to speak, write and read English.

If I step on a chair, I can touch the gas-fixture; if I remain on the floor, I cannot touch it.

If I lock the door, you cannot go out of this room; but if you have the key, you can unlock the door and go out.

If you have no chalk, you cannot write on the blackboard.

Can you take the inkstand if you do not go near the table? Can you touch the top of the door if you step on a chair? Can you go into the corridor if this door is locked? Can you unlock the door if you have the key? Can you open the window, if you remain on your chair? &c.

I can touch the gas-fixture **by stepping** (or: "if I step") on a chair.

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I cannot touch it **without stepping** (or: "if I do not step") on a chair.

Can you go out of this room without opening the door? Can you close the door by pushing it? Can you write on the blackboard without taking the chalk? Can you break this box by stepping on it? Can you cut this match without a knife? (or: if you have no knife?)

Without opening the door, you cannot go out of the room; **you must** open the door, **if you want** to go out.

Without moving my hand, I cannot write; I must move my hand, if I want to write.

You must open your book if you want to read. What must you have if you want to unlock the door? What must you have if you want to write? What must you do if you want to read in this book? What must you do if you want to go out of the room? What must I have if I want to cut this stick? Can I go out without opening the door? Must I open it if I want to go out? Can you write on the blackboard without going near it? Must you go there? Must we open our books if we want to read? Can we read them without opening them?

I want to go out, but I cannot; the door is locked. I must have the key, if I want to unlock it.

What does your teacher want to do? Can he do it? Why can he not go out?

Write the words which are on the blackboard. You have no pencil. Do you want my pencil? Do you want any paper? Do you want your hat? Do you want an umbrella?

EXERCISE

(Answer the following questions.)

1. Can you write on the blackboard without taking the chalk? 2. What must you have to write on paper? 3. Can

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you read in a book, if someone moves it? 4. Are you taller than your teacher? 5. Is the window too high for you to open? 6. What must you have to unlock the door? 7. What must you do, if you want to go out? 8. Can you open the door without going there? 9. Why can't you open the door without going there? 10. Is the table too heavy for you to carry? 11. Is the chair too heavy for you to move? 12. Which is heavier, the sofa or the chair? 13. Is a piece of paper very light? 14. Are you strong enough to lift this table? 15. Are you too weak to carry this chair to the window? 16. Can you open the window by pushing it? 17. Can you break a piece of chalk by stepping on it? 18. Can you take the picture down from the wall, if you step on a chair? 19. Can you do it, if you remain on the floor? 20. Can you put this dictionary into your pocket? 21. Why can't you? 22. Do you want to speak English? 23. Can you speak English? 24. Do you want to go out? 25. Do you want to write some more exercises?

TWELFTH LESSON.

I **give** you a book. You **receive** a book from me. What do I do? You give **me** a book. **Who receives** the book? **From whom** do you receive it?

Give this pencil to Mr. Brown. What are you doing? **To whom** do you give this pencil? I give it to Mr. Brown. What do you give to Mr. Brown? I give **him** a pencil. What does Mr. Brown receive? Who gives the pencil to Mr. Brown? I give it to him. Who receives the pencil from you? What do you give to Mrs. Green? I give **her** a pen. To whom do you give this paper? I give it to you.

Does your teacher give books to his students? Yes, he

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does. What does he give **them** (or: to them)? He gives books to them (or: he gives them books). What does Mr. Berlitz give you, gentlemen? He gives **us** lessons. Does he give you money? No, he does not give us any money.

You cannot take the ink without going to the table, you are too far from it. I **hand** it to you. What am I doing? To whom do I hand the ink? Why can you not take the ink? **Hand** the book to Mr. Black. What are you doing? To whom do you hand the book? What do you hand to Mr. Black? What does Mr. Black receive? Who hands the book to Mr. Black? (I do.)

I am too far from you to hand you the book. I bring it to you. What am I doing? Why can I not hand you the book? To whom do I bring the book? From whom do you receive the book?

"This is a watch"; I speak to you; I **tell** you what this is. What do I tell you? Who is this gentleman? "It is Mr. Miller." What are you doing? I tell you who this gentleman is. Can you tell me who the other gentleman is? Yes, I can tell you. Who is he? He is Mr. Joly. Tell me your name. My name is Charles Wright. Can you tell me the name of your English teacher? Yes, I can.

Mr. Green, close the door. I **ask** you (or: I tell you) to close the door. What am I asking you to do? You ask me to close the door. Ask Mr. Green to open his book ("*Mr. Green, please open your book*"). What do you ask Mr. Green to do? Whom do you ask to open his book? Ask Mr. Brown to bring me your book. Mr. Brown, what does Mr. Green want of you? He wants me to bring you this book. Do you want me to close the door? Do I want you to speak English here?

Mr. Miller, please give me your pencil. I **ask** you **for** your pencil. What do I ask you for? Whom do I ask for a pencil? Do you give me what I ask for?

What do you **say** if you want somebody to close the door?

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I say to him, "*Please, close the door.*" What do you say if somebody gives you something? I say "*thank you.*"

Mr. Green, tell Mr. Brown to take this book to Mr. Williams ("*Mr. Brown, will you please take this book to Mr. Williams*"). Mr. Green **sends** a book to Mr. Williams. He sends it **by** Mr. Brown. What does Mr. Green send? To whom does he send it? By whom does he send it? I send you this letter. Do I bring it to you **myself?** No, you send it to me by **another person** (or: somebody else). Mr. Green, please, bring me the inkstand. Do you bring the inkstand yourself, or do you send it by somebody else?

EXERCISE

(Answer the following questions, using pronouns in place of the words printed in Italics.)

1. Do you write *your exercises?* 2. Does *Mr. Brown* want *this book?* 3. Where do you put *your hat?* 4. Does *Mrs. Potter* bring *the money?* 5. Have all *the students their books?* 6. Have you *my handkerchief?* 7. Do you put *these books* into *this box?* 8. Are *the matches* in *that box?*

9. What do you give *to Mr. Miller?* 10. What does *Mrs. Pickney* pass you? 11. What do you pass *to Mrs. Pickney?* 12. What does *the teacher* give *his pupils?* 13. What does *Mr. Miller* send me? 14. Does *Mr. Miller* tell *Miss Green* where *her book* is? 15. What do *those ladies* tell you? 16. What do you tell *those ladies?* 17. Does *this gentleman* bring us anything?

18. Does *Mr. Roberts* send you *the books?* 19. Do you give *Mr. Roberts the money?* 20. Does *Mr. Roberts* pass *Mrs. Potter her cloak?* 21. Do you bring me *my papers?* 22. Does *that gentleman* tell you *his name?* 23. Do you send *that gentleman the money?* 24. Do *these gentlemen* bring *our*

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letters? 25. What do we send to *these gentlemen?* 26. To whom do you write *this letter?* 27. What do you write *to Mr. Berlitz?*

THIRTEENTH LESSON.

I write on the blackboard **with** the chalk. Where do I write? With what do I write? Who is writing? With which hand do you write? I lock the door with a key. With what do I lock the door? With what do I cut this paper? Into how many pieces do I cut it? Mr. White tears the paper with his hands. What does he tear? With what does he tear it? What do we do with a knife? With our feet we **walk.** What am I doing? With what do we walk?

With our eyes we **see.** With our ears we **hear.** What do we do with our eyes? What do you see on the table? Whom do you see in this room? With what do we hear? Do you hear anything? Can you hear me walk? Do you see what I am doing?

With your nose you **smell.** Here are some **flowers;** a rose, a pink, a tulip, a violet, a pansy, a daisy, a lily of the valley, a poppy. A rose smells **good;** the gas smells **bad.** This paper smells neither good nor bad, it does **not** smell **at all.** With what do we smell? Does the pink smell good? How does the violet smell, good or bad? What flower smells **better,** a rose or a tulip? **Smell** this ink. How does it smell? What do you smell? What do we smell with? Do all flowers smell? Some do and some do not. Does the ink smell as bad as the gas? No, the gas smells **worse** than the ink. Do you smell any gas in this room? No, I do not.

With the mouth we **speak.** Do we speak English here in the class? Can you speak German? Which do you speak better, English or French? Do you speak German as well as

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French? You speak to me; you tell me something; you say something to me. What do you tell me? To whom do you speak? Do we speak to **each other?** (I to you and you to me.) Tell Mr. Williams something. What do you say to him?

I speak **loudly,** you hear it well; I speak **softly,** you do not hear it well. How does your teacher speak? Can you hear it well, if I tell you something very softly? I read **fast;** I read **slowly.** Do I read slowly and loudly? Can you speak English fast? Which do you speak faster, English or French? How do I walk, fast or slowly?

With our mouth we **eat** and **drink.** We eat: apples, pears, grapes, bread, meat, potatoes and other **eatables.** We drink: water, wine, beer, coffee, tea, milk and other **beverages.** Do you eat apples? Are pears good to eat? Do you eat potatoes with your meat? What do you drink? Do you take milk in your coffee? What color is coffee without milk? What is the color of milk? Do you drink milk? Do you drink tea? Do you drink wine without water?

Eatables are the things we eat; beverages are the things we drink. Tell me the names of some eatables. Tell me the names of some beverages. Of what do we make lemonade? We make it of lemon-juice, sugar and water. Is lemonade a beverage? Is bread an eatable? Is milk a beverage? From grapes we make wine. Wine is a beverage. From apples we make cider. Do you drink cider?

Apples, pears, grapes are **fruit;** beans, peas, cabbage, asparagus, potatoes are **vegetables.** Is the strawberry a fruit? Tell me the names of some vegetables. Do you eat vegetables with your meat?

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FOURTEENTH LESSON.

If we want to eat, we sit down at the table. The table is covered with a table-cloth. The food is in dishes. We take the food from the dishes and put it on our plates. The plates are in front of us. The dishes are in the middle of the table. The plates are round. This table is square.

The soup is in the tureen; the coffee is in the coffee-pot, the tea is in the tea-pot, the water in a water-bottle and the wine in a bottle. The sugar is in a sugar-basin and the salt in the salt-cellar.

We eat soup with a spoon and meat with a fork. We cut our food with a knife.

We drink tea from a cup and water from a glass. The cup stands in a saucer.

Where do we sit when we want to eat? What is the table covered with? Where is the food? Where are the dishes? What is the shape of a plate? What is the shape of this table?

With what do we cut meat? With what do we put it into the mouth? With what do we eat soup? In what dish is the soup? In what dish are the vegetables? On what dish is the meat? From what do we eat? From what do you drink wine? Do you drink out of the bottle? No, you do not; you **pour** the wine into a glass. What do you do with the wine? From what is the coffee served at table? Into what do you pour it? Do you also drink tea from a cup? Do you want a cup of coffee? Do you take milk with it? Do you want anything else?

Do I put sugar in my coffee? Oh yes, two large lumps. Why do I do it? Because coffee **tastes** better with sugar. What do we taste with? We taste with the **tongue** and the **palate.** How does coffee taste without sugar? It tastes

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bitter. And how does sugar taste? **Sweet.** What is the taste of a lemon? Very **sour.** How do strawberries taste and how do they smell? They taste good and smell good. Their taste and their smell (odor) are **pleasant.** Has gas a pleasant odor? Oh no, it has a very **unpleasant** odor; it smells very bad.

If something has a pleasant taste or odor, you **like** it. You like sugar in your tea, but you do not like it on your meat. You like the odor of a rose, but you **dislike** (do not like) the smell of gas.

Do you put salt in your coffee? No, I do not. Why don't you? I do not like it; it has a very unpleasant taste (it tastes bad). Do you like tea without sugar? I like it with (or without) sugar. Do you like wine? Do you like to drink milk? Has milk a pleasant taste? It does not taste good to me, I don't like it; but George likes it. Do you like the odor of violets? I like it very much, it is a very pleasant odor. Which do you **like better,** coffee or tea? I like coffee better. Do you drink coffee without milk? Yes, I drink it, but I do not like it much. Which do you **like best:** apples, pears or grapes? What flower do you like best?

What do we do with our teeth? We **bite** and **chew** our food (the things we eat). With which teeth do we bite? With the front teeth. And with which teeth do we chew? With the back ones. Can you chew your food very small if you eat fast?

Things that are pleasant to see, are **beautiful.** The statue of Venus is beautiful; Apollo of Belvedere is beautiful. In the Museums there are many beautiful statues and pictures.

What is unpleasant to the eye, is **ugly.** The head of Medusa is ugly. A monkey is not beautiful, it is ugly. The horse is more beautiful than the camel. The rose is a beautiful flower. The owl is ugly. Is Venus of Milo a beautiful statue? Is the peacock beautiful? Is the owl beautiful?

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Which is more beautiful, the horse or the camel? Has Redfern beautiful dresses?

SUPPLEMENTARY EXERCISES

Much	bread, butter,	many	books, pencils, apples, pears, potatoes, etc.
little	water, coffee,	few	
less	milk, sugar,	fewer	
the least	etc.	the fewest	

(Put words in place of the dashes.)

1. Do you drink — wine? No, I drink — wine.
2. Do you eat — apples? No, I eat —.
3. Have you — money? No, I have —.
4. Have I — pencils? No, you have —.
5. How — pencils have I? You have three.
6. Have you as — pencils as I? No, I have not so —.
7. Do you put — milk in your coffee? No, I put —.
8. Have you as — money as I? No, I have —.
9. Is there as — milk in the glass as in the pitcher? No, there is not so —, there is —.
10. Have I as — money as Mr. Rockefeller? No, you have —.
11. Who has the — money, you, I, or Mr. Rockefeller? Mr. Rockefeller has the —.
12. And who has the —? I have the —.
13. Are there — persons in this room? No, there are —.
14. Are there as — people in Boston as in New York? No, there are —.
15. Is there as — water in the glass as in the bottle? No, there is —.
16. Are there — flowers in this vase? No, there are very —.
17. Are there — pupils in the Berlitz School? Yes, there are a great —.

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18. Do you put — sugar in your coffee? No, I put —.
19. How — lumps of sugar do you put in your coffee? Only one lump.
20. Have you — or — pencils than I? I have the same number.
21. Are there as — pencils as books on the table? No, there are —.

AT THE RESTAURANT

A gentleman wants to get something to eat; he goes to a restaurant. After taking a seat at one of the tables, he calls the waiter.

Waiter: What will you have, sir?

Gentleman: I can't say without seeing the menu.

W. Here it is. Do you take soup?

G. Yes, I will take a plate of soup.

W. What wine would you like? You have the wine-list on the back of the menu.

G. (*Looking at it.*) Fetch me a half bottle of claret. . . . I say, waiter, give me a tablespoon. I can't eat soup with this teaspoon. . . . But this soup is tasteless; hand me the salt-cellar and the pepper.

W. Here you are, sir. Would you like some fish?

G. No, no fish for me. Give me a beefsteak. You have vegetables, haven't you?

W. Of course. Peas, French beans, potatoes and asparagus.

The above is to be taken as review of all the preceding lessons. The few new words occurring in the conversation can easily be explained through the context. The words *will, would* are not yet to be explained as "Future" or "Conditional," but to be given as equivalents of "to want."

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G. All right. Bring me some potatoes with the beefsteak and afterwards some asparagus.

W. Very well, sir.

G. Waiter! Waiter! What wine is this? I can't drink it, it is too sour; and there is no water on the table; go and fetch some.

W. Yes, sir. Here is a different kind of wine. How do you like the beefsteak?

G. Not at all. It is very tough; I can't cut it. Take it away and bring me a tender piece.

W. Here is a very tender piece and another knife. Is the asparagus good?

G. Yes, very.

W. What else will you have, sir?

G. Some fruit. Have you any cherries?

W. No sir; but we have some very good strawberries.

G. If they are very good, bring me some.

W Do you take sugar with them?

G. Of course, I do. And I want a teaspoon, this dessert spoon is too large.

W. Will you take anything else?

G. Yes, a cup of coffee, and that is all. . . . Have you the bill?

W. Here it is, sir.

G. How much?

W. A dollar and a half.

G. Here you are.

W. Thank you, sir; good-day, sir.

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ELEMENTARY READING-PIECES.

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THE CLOCK AND THE WATCH

A clock is larger than a watch. The former stands on a bracket or hangs against the wall; the latter you carry in your pocket. A clock is made of wood, of bronze, or of marble; a watch is of gold or silver. On my watch you see three hands: a large one which points out the minutes, a smaller one pointing out the hours, and a very small one pointing out the seconds. An hour contains sixty minutes, and each minute contains sixty seconds. Twenty-four hours make a day. If you look at a watch or a clock, you see what time it is. Look at my watch. It is now half-past ten. Your lesson begins at ten o'clock, and it ends at eleven; it lasts one hour. In this room there is a clock. It is not going; it has stopped, because it has run down. Will you wind it up, please? Here is the key. Set it, please; it is twenty minutes to eleven. You set it too slow; you put it at twenty minutes past ten. My watch goes very well. It is just right; it is neither fast nor slow. What time is it now? It is exactly eleven o'clock, and therefore your lesson is ended.

EXERCISE

(Answer the following questions.)

1. What do we speak about in the preceding reading-piece? 2. Is there a clock in this room? 3. Where is it? 4. Have you a watch? 5. Is it in your pocket? 6. How many hands has your watch? 7. Does your watch show

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the seconds? 8. What time is it? 9. At what time does your lesson begin, and when does it end? 10. How many minutes are there in one hour? 11. In half an hour? 12. In a quarter of an hour? 13. In an hour and a half? 14. How many hours does a day consist of? 15. How many seconds are there in one minute? 16. Does this clock go? 17. Has your watch stopped? 18. Why doesn't this clock go? 19. With what do you wind up a clock? 20. Is your watch fast? 21. How much is it fast? 22. Do you want to set it?

EXAMPLES

Metals: Gold, silver, copper, brass, iron, steel, lead.

Cloth: Silk, velvet, linen, wool, cotton, felt.

Other substances: Paper, leather, stone, glass, wood.

My watch is made of gold.	I have a gold watch.
Your dress is made of silk.	You have a silk dress.
His coat is made of wool.	He has a woolen coat.
The inkstand is made of glass.	It is a glass inkstand.
The table is made of wood.	It is a wooden table.

EXERCISE

What are the following objects made of:

The table, the window, your boots, your handkerchief, my coat, the ladies' dresses, Mr. Johnson's cuffs, Miss Mary's earrings, a cent, a dime, a five-dollar bill, a knife, a fork, a spoon, the wall, the gas-fixture, the lock, the key &c.

My watch = mine, your watch = yours, his hat = his, our teacher = ours, their clock = theirs.

1. My hat is made of felt, what is yours made of? 2. Miss Jackson's dress is made of wool, what is Miss Jenkin's made of? 3. Whose gloves are these, are they yours? 4. Whose class is larger, ours or that of the French pupils? 5. Is this Mr. Berlitz's book?

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THE YEAR

Three hundred and sixty-five days make a year. The year is also divided into twelve months and into fifty-two weeks.

A week consists of seven days, which are called: Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, and Saturday. During six days of the week we work; one day each week, on Sunday, we do not work; Sunday is a day of rest.

The names of the months are: January, February, March, April, May, June, July, August, September, October, November, December. Some of the months have thirty-one days, some have thirty, but February has twenty-eight days. Every fourth year February has twenty-nine days, and such a year is called leap-year.

In a year there are four seasons: Spring, Summer, Autumn and Winter. March, April and May are in Spring; June, July and August belong to Summer; September, October and November are the Autumn months; and Winter contains the months of December, January and February.

Can you tell me what season it is now? It is Winter. This season lasts till the twenty-first of March, and then Spring begins. To-day is the fourteenth of January, yesterday was the thirteenth, to-morrow will be the fifteenth. If you want to see what day of the week or what day of the month it is, you look at a calendar or into an almanac. Look here, this is a calendar. Last year, in 1910, the first of January (New Year) was on a Saturday; this year, in 1911, the first of January was on a Sunday and next year it will be on Monday. To-day is Saturday, the fourteenth, and as to-morrow is Sunday, this will be the last lesson this week; the school is closed on Sundays.

Now it is noon, and you may go home to your lunch, the

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lesson is ended. For Monday next please write a great many exercises. There, the clock is striking. Do you hear it? It is just twelve o'clock.

EXERCISE

1. How many days are there in a year? 2. What do we call a year containing three hundred and sixty-six days? 3. When does the year begin? 4. When does it end? 5. Which is the first, the third, the fifth, the eighth month of the year? 6. What is the name of the month before the last? 7. What are the names of the seven days? 8. What is the name of the last day of the week? 9. What day is to-day? 10. Was yesterday Saturday? 11. On what days do you come here? 12. Will next Saturday be the fifteenth? 13. How long do you remain here? 14. How long does your lesson last? 15. What day of the month will be to-morrow? 16. What day of the month was yesterday? 17. Will to-morrow be the end of the month? 18. What season is it now? 19. How long does each season last? 20. Which are the summer months? 21. What is the name of the season that follows Winter? 22. Is it Spring now? 23. What day precedes Sunday? 24. What time is it now? 25. On what days do we work? 26. Do we work on Sundays?

DAY AND NIGHT

The twenty-four hours are divided into two parts: day and night. During the day we can see well, because it is light; but during the night it is dark, and we must light the gas, if we want to see.

You say, it is too dark here to read at present; very well, here is a match, light the gas. Now the gas is burning,

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it illuminates the room. Don't go too close to the flame; you will burn yourself, if you do. Is it light enough for you now? Can you see well? Gas does not give a very good light; therefore large halls are lighted by electricity, which gives a much more brilliant and agreeable light.

Daylight comes from the sun, which is in the sky. Look through the window. Do you see the blue sky above us? During the night the sun is not visible, we cannot see it; but we can see the moon and the stars. There are so many stars that we cannot count them.

The beginning of day is called morning and the end is called evening. In the morning the sun rises; in the evening it sets. The place where the sun rises, is called East, and the place where it sets, is called West. At twelve o'clock noon the sun is South of us. The point opposite the South is called North. East, West, South and North are the four cardinal points.

In Summer the sun rises very early, at four or five o'clock, and the days are therefore very long; but in Winter it rises at seven o'clock, or still later, and the days are then very short.

During the day we work. At night we go to bed. We sleep until morning and then we get up, dress ourselves and breakfast.

EXERCISE

1. How do we divide the twenty-four hours? 2. During what part of the twenty-four hours is it light? 3. Is it dark now? 4. From where does the daylight come? 5. Where is the sun? 6. Does the sun shine at night? 7. How is this room lighted at night? 8. What do we do at night in order to see? 9. What do you see in the sky at night? 10. What are the names of the four cardinal points? 11.

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Where does the sun rise? 12. At what time does it rise at the beginning of Spring? 13. Does the sun set early in Summer? 14. At what time does it set now? 15. In what season are the days the longest? 16. Are the nights at present longer than the days? 17. Can you see when it is dark? 18. When do we light the gas? 19. With what do we light the gas? 20. When do you go to bed? 21. In what do you lie, when you are sleeping? 22. What do you do in the morning? 23. At what time do you breakfast? 24. How many hours a day do you work? 25. Do you like to work? 26. Does the moon give as strong a light as the sun? 27. When does the moon shine? 28. Can we count the stars? 29. In what part of the sky does the sun rise? 30. Where does it set?

THE WEATHER

The sky is gray; it is covered with clouds. It is beginning to rain; large drops of water are falling down. Open your umbrella. Now the water from above is kept away from us; but walking is very bad. The street is completely covered with water, and at every step it spatters our clothes. Let us go back to the house; the weather is too disagreeable for going out.

It is very comfortable in this room. Let us take off our wet clothes and put on dry ones. What bad weather we are having! Look! It is beginning to snow also. Snow-flakes mixed with rain-drops fall against the window panes. It is not at all the season for snow; it is April, but the weather is as in December; it is very cold.

Sit down near the stove to get warm (to warm yourself). The fire is very low. John, put some coal on the fire. Are you warm now? Hold your feet up to the fire to warm

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them. Do you still feel cold? No, thank you, I feel quite comfortable now; I am not cold any longer. Take off your shoes; they are wet through. It is very bad to have wet feet.

Just look at that man; he is obliged to hold his hat fast with his hand, the wind is so strong. There! Now his umbrella goes inside out. This wind makes the weather still more disagreeable. Yes, but it blows away the clouds, too; it does not rain so much now.

During April we have a great deal of rain; it rains very *often* and the sun shines very *rarely*. This is very unpleasant. One can *never* leave the house without getting wet and has *always* to carry an umbrella. Yes, that is so. I always go to the South of France during April. There we have sunshine most of the time; it rains *sometimes*, but *generally* the weather is very pleasant.

EXERCISE

1. What color is the sky when the weather is bad? 2. What is the sky covered with? 3. Is it raining now? 4. What falls from the sky in Winter? 5. Is walking good when the streets are covered with water? 6. What do you carry in your hands to protect yourself from the rain? 7. What does a parasol protect you from? 8. How is the weather to-day? 9. Do you go out when the weather is bad? 10. Is it too warm in this room? 11. Is it cold outside? 12. In what months does it snow? 13. Does it often snow in February? 14. Does it snow in April? 15. Does it sometimes snow in August? 16. Are you cold? 17. With what do we heat our houses in Winter? 18. Do you make a fire in the stove in Summer? 19. With what do we make a fire? 20. With what do we protect ourselves from the cold? 21. Where does the heat come from? 22. Is the sun as

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warm in Winter as in Summer? 23. Is it always bad walking when it rains? 24. Where do you go to get warm? 25. Do you like to go out when it is windy? 26. What drives away the clouds? 27. What month is the most windy? 28. In what months do you wear heavy clothing?

WHAT DID WE DO YESTERDAY?

Mr. Smith.—There is someone knocking at the door. Go and see who it is. Oh, it's you! Come in, please.

Mr. Todd.—Mr. Barnes *came* to my house yesterday and *asked* me to bring this package to you.

Mr. S.—Thank you very much for bringing it; but *didn't* he also give you a letter?

Mr. T.—No, he *gave* me only this card. He *wrote* you a letter the day before yesterday and *sent* it by mail.

Mr. S.—I *did* not receive any letter from him either yesterday or the day before.

Mr. T.—When *did* you get your yesterday's letters?

Mr. S.—John *brought* them in the evening. When *did* Mr. Barnes post the letter?

Mr. T.—He *put* it into the box when he *went* out, at about four o'clock. It *lay* on his table. I *saw* him take it. He *took* it with some other correspondence.

Mr. S.—*Did* he tell you the prices of the books he *sent?*

Mr. T.—He *told* me the prices of some books only. He *wrote* you all the different prices in the letter; I *read* the letter before closing it.

Mr. S.—*Was* Mr. Barnes at the printer's yesterday?

Mr. T.—No, he *was* not. He *wanted* to speak to you before going there.

Mr. S.—We *went* there together a few days ago, and he

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told me not to go again without seeing him first. He *spoke* to me about some changes that he *wanted* to make in the circular.

Mr. T.—He *said* nothing to me about it.

Mr. S.—Why *didn't* you spend last Monday evening with us?

Mr. T.—I *couldn't*, I *had* too much to do, and the weather *was* too bad, the wind *blew* and it *rained* and *snowed* until after midnight.

Mr. S.—But *could* you not come last night? The moon *shone* beautifully and it *was* not at all cold.

Mr. T.—No, I *worked* very late.

Mr. S.—We *had* a very agreeable time here; Mr. and Mrs. Winch and a number of others *spent* the evening with us. Miss Brown *played* the piano, and we *danced* and *sang*, *talked* and *laughed*. At ten o'clock we *passed* some wine and cake around, and they all *ate* and *drank* except Miss Brown; she never takes wine, so we *made* tea for her. Afterwards some of the ladies *recited* pieces of poetry. We *stayed* together until midnight. This is the reason why I *got* up so late this morning.

Mr. T.—You had a very pleasant time; but excuse me, it is almost noon; I must go now.

Mr. S.—Can you not stay to luncheon?

Mr. T.—No, thank you, not to-day. I have to meet some one. Where did I put my hat?

Mr. S.—You *hung* it up in the corridor. Here it is.

Mr. T.—Good-by.

EXERCISE

1. At what time did you go to bed last night? 2. Did you sleep well? 3. At what time did you get up? 4. Did you wash with hot or cold water? 5. Did George dress himself? 6. What did you have for breakfast? 7. Did you

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eat any meat? 8. Did you drink coffee or tea? 9. Did you see John after breakfast? 10. At what time did he go to school? 11. Did he write any exercises? 12. Did you read them? 13. Did you receive any letters yesterday? 14. Did you answer them? 15. Did you remain at home the whole morning? 16. Did your music teacher come and see you? 17. Did he give you a lesson? 18. Where did he take a seat? 19. Did you sit at the piano? 20. How long did you play? 21. Did you speak English with your teacher? 22. Did he stand during the lesson? 23. At what time did he go away? 24. Did the tailor bring your clothes? 25. Where did he lay them? 26. Did he hang up my overcoat? 27. Did you put my handkerchiefs into the bureau-drawer? 28. At what time did you sit down at the table for dinner? 29. Did you talk a great deal during the dinner? 30. When did you rise from table? 31. Did you take your coffee in the garden? 32. Did you read the newspaper? 33. Did you lie down after dinner? 34. Did you take a walk afterwards? 35. Did you spend all the afternoon out-of-doors? 36. How was the weather? 37. Did the sun shine? 38. Did it rain towards evening? 39. Did the wind blow the dust into your face? 40. Did you hear the concert last night? 41. How did Mme. Melba sing? 42. Did you like her singing? 43. At what time did you get home?

WHAT HAVE WE DONE TO-DAY?

Mr. Jones.—Good-afternoon. Where *have* you *been* all day?

Mr. Wright.—I *have been* in my office writing letters.

Mr. J.—*Were* you at Mr. Brown's yesterday?

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Mr. W.—No, I *was* not there yesterday, but I *have been* there to-day.

Mr. J.—Is he taking German lessons now?

Mr. W.—Yes, he *has been taking* German lessons for about three months.

Mr. J.—Can he speak a little?

Mr. W.—He *has* never *spoken* to me, so I can't tell.

Mr. J.—*Has* he *been taking* French lessons too?

Mr. W.—He *took* some about two years ago, but he *has* not *taken* any since.

Mr. J.—*Has* Mrs. Brown *gone* to Boston?

Mr. W.—She has.

Mr. J.—When *did* she go?

Mr. W.—She *went* last Saturday.

Mr. J.—*Has* she *written* since?

Mr. W.—So far, Mr. Brown *has received* one letter from her. She *wrote* the day before yesterday. Mr. Brown *received* the letter when *I was* there. . . . But why do we remain standing? Let us take a seat on this bench; yesterday I *stood* all the evening, and *I have been standing* so much to-day that I am very tired; I have not *sat* down once all the forenoon.

Mr. J.—Very well, sit down; I prefer to stand. I *have been sitting* so much. I *have been working* at the article George *gave* me to write for him; I *have* nearly *finished* it.

Mr. W.—When *did* he *bring* you the article?

Mr. J.—He *brought* it three days ago; but to-day he *brought* me another one. He *has given* me altogether three articles.

Mr. W.—Then I had better go; I don't want to keep you from your work.

Mr. J.—Please, stay a little longer. I have a great deal of time for writing this afternoon. I want to ask you whether you *have heard* anything about Mr. Holloway.

Mr. W.—No, I *have* not *heard* anything about him, nor

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have I *seen* him for several months. The last time I *saw* him *was* at the theater last Winter. Since then I *have* not *had* time to call on him, and he *has* not *come* to see me either.

Mr. J.—He *came* to my house about a month ago, but he *could* not stay long because someone *was* waiting for him, and I *have* not *been able* to see him since. I *have* often *wanted* to go and see him, but I *have* always *been obliged* either to do some work at home or to call on some one else.—There, the bell rings for dinner. Do come in and have dinner with us.

Mr. W.—No, thank you, I *have* already *eaten* something.

Mr. J.—Do you dine so early?

Mr. W.—I *ate* a light lunch just before I *came* here.

Mr. J.—Good-by then. Come again soon.

WHAT SHALL WE DO TO-MORROW?

Mr. Power.—Good-morning, Mr. Miller. Why did you rise so early?

Mr. Miller.—I am going away on a journey to-day and have a great deal to do before starting.

Mr. P.—Is that so? Where are you going?

Mr. M.—At first I shall take a trip to Boston, and if I have time enough, I shall go to Portland.

Mr. P.—Will Mrs. Miller accompany you?

Mr. M.—Yes, she will come along as far as Boston.

Mr. P.—Will she go to Portland too?

Mr. M.—No, she will not, she wants to see Portland, but she can't leave Boston so soon; she has too much to do there. Mary and Jane also want to come, but we shall not take them. They will not have any lessons during the Summer and therefore we don't want them to miss any now.

Mr. P.—Do they like to go to school?

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Mr. M.—No, they don't want to go there, but we make them.

Mr. P.—Will they remain here alone?

Mr. M.—No, Emily will remain with them.

Mr. P.—But will they obey Emily?

Mr. M.—They shall obey her.

Mr. P.—When will you be back again?

Mr. M.—We want to be back by the end of next week, and if we can't do that, we shall be back the first of the week following. We shall not remain any longer than we are obliged to.

Mr. P.—Shall I see you again before you start?

Mr. M.—I can't say, I shall come to your room if I can, but I shall not be able to stay long.

THE PLANTS

Edward.—It's very warm here in the room. Let us go out and take a walk. There is a cool breeze, which makes the temperature quite pleasant.

Paul.—Very well; but don't let us walk in the sun; the heat and the strong light are very disagreeable.

E.—We can sit down under that large tree. It has many leaves. Its dense foliage protects us from the sun. You see how cool it is in the shade. Last week it rained a great deal, so that the plants have grown very fast. The ground is entirely covered with grass. Let us sit down on it. The sight of the beautiful green lawn is very restful to the eyes.

P.—What do you call those white flowers with yellow centers?

E.—They are daisies, and the others that are all yellow are called buttercups. Pluck some of them and make a

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bouquet; we'll take it home. . . . But it is dinner time; we had better return home now. . . .

P.—What trees are those in yonder field?

E.—They are apple-trees; those a little farther away, are cherry-trees and pear-trees. All this belongs to Mr. Cruikshank. He also has a large garden where he grows vegetables and flowers.

P.—What a delicious odor! The whole neighborhood is scented with it.

E.—It comes from those rose-bushes. Look, they are covered with roses, most of them in full bloom. Do you like flowers?

P.—Yes, indeed, I am exceedingly fond of them. I am going to pluck a small bud to put into my buttonhole.

E.—Yes, but look out for the thorns. You will prick your fingers. "There are no roses without thorns."

EXAMPLES

Some people walk in the shade; they do not feel the heat. Others walk in the sun, they feel the heat.

People *who* walk in the shade do not feel the heat, those *who* walk in the sun feel it.

The tree has dense foliage; it gives us shade.

The tree *which* has dense foliage, gives us shade.

You see people in the park; they are taking a walk.

The people (*whom*) you see in the park are taking a walk.

We eat many things; they are called eatables.

The things (*which*) we eat are called eatables.

You see a person's picture; he is English.

The person *whose* picture you see is English.

The leaves of the tree have fallen; it does not give much shade.

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The tree, the leaves *of which* have fallen to the ground, does not give much shade.

We speak of a person; he is my teacher.

The person of whom we speak
The person whom we speak of
The person we speak of
} is my teacher.

We read about flowers; they do not grow in America.

The flowers about which we read
The flowers which we read about
The flowers we read about
} do not grow in America.

EXERCISE

(Make one sentence of each pair, similar to those in the preceding examples.)

1. What is the title of the piece? We have read it.
2. What are the names of the persons? They hold the above conversation.
3. Who is the person? He is speaking to you now.
4. Who is the person? You have spoken to him.
5. Do you like to sit down under a tree? It gives shade.
6. Name some flowers; they grow among the grass.
7. The tree has few leaves; it gives little shade.
8. You have seen a person's photograph; is he your teacher?
9. We read a book; it is written by Mr. Berlitz.
10. Who is the person? You have written to him.
11. Are there any roses? They have no thorns.
12. Are there any persons? They cannot speak.
13. Flowers grow among the grass; do they smell sweet?
14. Are these people English? You speak to them.
15. Do the flowers grow in England? You have read about them.

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THE ANIMALS

Objects cannot move, but mankind and animals can move because they live. In order to live they are obliged to breathe, to eat and to drink; without air, food and drink they cannot live, but die.

Man and most animals have senses, which are: sight, hearing, smell, taste and touch. The eyes are the organs of sight, the ears those of hearing, the sense of smell is in the nose, that of taste in the tongue and palate, and the sense of touch is spread all over the body. Through sight we notice the different colors of objects, their shape, their size, the place they occupy, and the position in which they stand. Through our hearing we perceive different sounds. Through touch we find out whether anything is cold or warm, hard or soft. We feel that ice is cold, that the stove is warm, and we feel a pain if we burn ourselves.

The animals are divided into classes, of which the principal ones are: quadrupeds, birds, fishes, reptiles, amphibians and insects.

Quadrupeds live on land; they have four feet for walking, running and jumping. Their bodies are covered with hair. The following belong to the quadrupeds: the horse, the ox, the cow, the donkey, the sheep, the dog, the cat—these are domestic animals; the lion, the tiger, the bear, the hyena, the wolf, the fox—are wild animals.

Birds live in the air and on the ground; they have, besides their two feet, two wings, which they use for flying through the air. In place of a mouth they have a beak (or bill); their bodies are covered with feathers. Here are the names of some birds: The chicken, the duck, the turkey, the goose, the peacock—the eagle, the ostrich, the owl, the swallow, the sparrow.

Man and these two classes of animals have red, warm

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blood and a heart which makes it circulate. They have lungs for breathing and a stomach to digest food. If these organs do not work well, the person or the animal is ill; if the entire body works well, we are in good health.

A fish lives in water; it has neither feet nor wings, it has fins, and it moves about by swimming; its body is covered with scales.

The principal reptile is the snake, which has no legs but creeps on the ground.

The frog is an amphibian, which can live in the water and on the land.

Among the insects we shall mention the bee, the silk-worm, the fly and the moth.

The bee, which gives us honey, and the silk-worm, which produces silk, are useful insects; the fly and the moth, on the contrary, are harmful creatures.

EXERCISE

1. Can the plants move about? 2. What do animals need in order to live? 3. Can we live if we have nothing to eat? 4. What are we obliged to do in order to live? 5. Do all animals die? 6. Can plants thrive without water? 7. What are the names of the five senses and what are their organs? 8. What do we perceive through each of the five senses? 9. What are the principal classes of animals? 10. What are the names of the principal domestic animals? 11. Of what use are they to us? 12. Which wild animal looks like a large dog? 13. To what class of animals does the elephant belong? 14. To what class does the moth belong? 15. What are the principal differences between a bird and a quadruped? 16. What is the name of the largest bird? 17. Is it a useful bird? 18. What is the name of the small brown and gray bird that we see so often in the street?

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19. What domestic bird has the most beautiful feathers? 20. What are the organs of respiration and of digestion? 21. How is your health? 22. Where does the frog live? 23. Does a frog walk? 24. How does a snake move about? 25. Have you ever seen a snake? 26. Of what use are the bee and the silkworm to mankind?

MAN

Many animals have a sharper sense of sight or of hearing than man. The eagle can distinguish an object much farther away than we can, and a dog can follow the scent of his master by his sense of smell; but man has a more developed brain. The brain, which is in the head, is the organ of thinking.

When speaking, we think of what we say. We can think of persons and objects whether they are with us or not. You are thinking now of your lesson. If you are thinking of something else, you cannot understand me. You often think of your lesson when you are at home. Of what do you think at noon when the table is set?

If someone thinks much and correctly, we say he is intelligent; and if he learns quickly, we call him talented. You make very good progress in English, because you have a talent for learning languages; and as you are intelligent, you understand quickly the meanings of the different words. A dog is more intelligent than a cat, it understands more quickly.

What we have learnt well, what we have been told, or what we have often seen, we know. You know many English words, because you have learnt them in your lessons. I know your name, you have told it to me. You have not seen how much money I have in my pocket, therefore you

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do not know. You know this gentleman because you have often seen him.

We cannot keep in our mind everything we learn. Some things go out of our head; we forget them. You have learnt many English words. but you have forgotten the spelling of some of them. Have you forgotten what day you took your first English lesson?

With human beings the different feelings are much more developed than with animals. Animals like and love their little ones, but our mother's love for us is much stronger.

We feel admiration for anything beautiful, and disgust when looking at something ugly. You therefore like to look at a beautiful picture, at a fine statue, and you hate to touch a dead animal or dirty objects.

If we like something, we feel the wish to possess it; you wish to have fine clothes because you like them. You like the English language; that is why you study it.

If something agreeable comes to us, we feel glad (we feel a pleasure); and if something disagreeable happens, we feel sorry. You are glad to see people whom you like, and you are sorry when they leave you. You feel glad if your teacher tells you that you are a good pupil; and if it rains, and you are obliged to miss your lesson, you feel sorry. Are you glad this piece is ended now?

EXERCISE

1. Is man in every respect above the animal? 2. In what things is man not above the animal? 3. What bird has a very strong sight and what quadruped has a very acute sense of smell? 4. What is the organ of thought? 5. Where is the brain situated? 6. Do you think of your lessons when you are not here? 7. What did you think of at your last

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lesson? 8. Can you speak correctly without thinking? 9. Have all people a talent for music? 10. What do you go to school for? 11. What do you learn here? 12. Does a pupil know better than his teacher whether a word is right or wrong? 13. Do you know in what year Christopher Columbus died? 14. Did you know it when you went to school? 15. Have you forgotten it? 16. Did you learn it at school? 17. What do you feel when looking at a beautiful picture? 18. What do you feel when you see a dead animal? 19. Do you wish to be rich? 20. What do you wish to learn here? 21. What do you feel when your teacher tells you that your exercise is correct? 22. Are you glad when your lesson is over? 23. Are you sorry to leave the city during Summer? 24. Are you sorry you are not in Europe?

THE FAMILY

Arthur.—Do you know where Mr. Porter lives?

Briggs.—I know that his house is in Victoria Street, but I can't think of the number. I knew it but I have forgotten it.

A.—Are you acquainted with Mrs. Porter?

B.—Yes, I have seen her several times. She does not go out much, as the care of her children takes all her time.

A.—How many children has she?

B.—Five; two boys: John and Willy; and three girls: Mary, Betsy and Jennie.

A.—Is John the oldest?

B.—Yes, he is fifteen years old.

A.—And how old is Willy?

B.—He is ten years old; his sister Mary is older than he.

A.—Is Jennie the youngest?

B.—Yes, she is still a baby, not over two years.

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A.—The Porters are very nice people, aren't they?

B.—Yes, indeed; Mr. Porter is an excellent father and Mrs. Porter a most kind-hearted mother.. They care for nothing but their children, and the latter love their parents dearly.

A.—For how long have you known the Porter family?

B.—I have known the husband for quite a long time, but I made the acquaintance of his wife only when they returned to Norfolk.

A.—Didn't they live abroad for some time?

B.—Yes, their two youngest daughters were born abroad.

A.—How long have they been back?

B.—They have been living here now for about a year.

A.—Do Mrs. Porter's parents also live in the same town?

B.—They reside in the same street as their son-in-law. They occupy apartments with their son Paul, the eldest brother of Mrs. Porter.

A.—The two families visit each other a great deal, do they not?

B.—Oh, they are always together. The children are exceedingly fond of their grandfather, grandmother and uncle, and the latter just spoils them by giving them everything they wish for.

EXERCISE

1. What is the title of the preceding piece? 2. What family is spoken of? 3. What are the names of the persons holding the conversation? 4. Which one begins it? 5. What question does he ask? 6. Where do you live? 7. Do you know where I live? 8. Did Mr. B. know where Mr. P. resides? 9. Where does he live? 10. Do you know Mr. Berlitz's address? 11. Have you ever known what street he lives in? 12. Are you acquainted with Mr. Berlitz?

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13. Where did you get acquainted with your teacher? 14. Is Mr. Briggs acquainted with Mrs. Porter? 15. Has Mr. Briggs seen Mrs. Porter more than once? 16. Why does she go out so little? 17. Is it much work to take care of children? 18. How many children has Mrs. Porter? 19. How many boys? 20. How many girls? 21. Which one is the oldest? 22. Which one is the youngest? 23. How many brothers and how many sisters has John? 24. What is the age of the baby? 25. Have the Porters always lived in England? 26. Where was their baby born? 27. Where does Mr. Porter's father-in-law live? 28. Do the children love their grandparents? 29. And do the latter love their grandchildren? 30. Why does the uncle give his nephews and nieces everything they wish? 31. Who spoils these children? 32. How does he spoil them?

THE INVITATION [1]

A.—Will you come to New York with me?

B.—With a great deal of pleasure. I have never been there, and as I have always had the desire to see the largest city of this country, I shall be glad to accompany you.

A.—Very well, we shall start to-morrow, if you have no objections.[2]

B.—Oh, not the slightest. We can stay there a week and then go to Albany by boat. A sail up the Hudson in fine weather is one of the most beautiful excursions[3] you can make.

A.—Can we go the whole way by boat?

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[1] While reading this piece practice the names of the different countries, cities, rivers and mountains.

[2] I have no objections = I have nothing to say against it.

[3] = pleasure trip.

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B.—Yes, there are boats on several lines running daily.

A.—I shall enjoy[1] a trip on the Hudson very much. They say that the view[2] of the scenery along the shore is perfectly delightful.[3]

B.—Shall we not visit the Catskills, since they are not far? I have heard and read so much about these mountains that I am very desirous of seeing them.

A.—I don't know whether I shall have the time to go there. I am afraid I shall be obliged to shorten our trip.

B.—At what time shall we start to-morrow? Have you a time-table?

A.—Here is one.

B.—Let us see; shall we take the express train that leaves at nine-fifteen A.M.? We shall arrive in New York at eleven-thirty-five.

A.—I think that is a fast train. We shall arrive before noon and have plenty[4] of time to go to a good hotel and afterward to look about the city a little.

B.—Very well. I shall meet[5] you at your room at eight-thirty o'clock; do your packing to-day so you will be all ready[6] to-morrow morning.

A.—Now, I think, I had better[7] leave you. I have a great deal to do yet in order to prepare for the journey. Well, good-evening.

B.—Good-by.

---

[1] To enjoy = to have much pleasure in it; to like it.

[2] View = what you can see around the place where you are.

[3] Delight = great pleasure; delightful = so beautiful that we feel great pleasure in looking at it.

[4] = more than enough.

[5] = come to you.

[6] = I am ready = I have nothing more to do.

[7] I had better leave you = It will be better if I leave you.

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EXERCISE

1. What is the title of the preceding piece? 2. Why has it that title? 3. Where are the gentlemen who are spoken of? 4. Are they inhabitants of Philadelphia or are they strangers? 5. What does one invite the other to do? 6. Does Mr. B. accept the invitation? 7. Why does he accept it? 8. What is New York? 9. Give the names of the principal European countries with their capitals. 10. What people inhabit these countries and what languages do they speak? 11. What country do you inhabit? 12. How long do these gentlemen think they will remain in New York. 13. Where will they go then and how will they travel? 14. How will they like their trip on the Hudson? 15. What has Mr. A. been told about the shores of the Hudson? 16. Why will they not visit the Catskills? 17. Does Mr. A. think that he can travel a long time? 18. What does he fear? 19. What do they do to find out at what time they can leave? 20. What train will they take? 21. How long will it take them to get to New York? 22. Why do they prefer to start in the morning? 23. Where will they meet? 24. Do they continue their conversation a long time? 25. Why do they soon separate?

THE DEPARTURE

A.—Oh, there you are! You have come early, it's only a quarter to eight.

B.—Well, I prefer to be ahead of time rather than to be behind time. I don't like to wait for others and therefore I do not want to keep other people waiting for me.

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A.—Have you had your breakfast?

B.—Yes indeed, half an hour ago. I didn't sleep well last night and so I rose very early and sent my trunks to the station.—Have yours gone too?

A.—No, they are still here.

B.—In that case I'll send for a cab.

A.—I'll thank you very much if you will. Meanwhile[1] I shall pack a few things I could not put into my trunks.

B.—The carriage is at the door.

A.—Tell the porter to take my trunks down.—Where is my hat? I don't see it.

B.—Look for it in the wardrobe.

A.—It is not there.

B.—Have you looked for it in the other room?

A.—Not yet.

B.—Then do so.—Have you found it?

A.—Yes, here it is.

B.—Now we can start.

A.—How much have we to pay the driver?

B.—Fifty cents each person and twenty-five cents each piece of baggage,[2] consequently[3] two dollars[4] and twenty-five cents.

A.—Will you please pay? I have no change.

B.—All right. Here we are at the station. I will go and get the tickets while you can have the trunks taken to the baggage-room.

A.—Very well. The ticket-office[5] is over there.

B.—Oh yes, I see it.—Two tickets to New York.

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[1] = during that time.

[2] = in England *luggage*.

[3] = therefore.

[4] = the teacher may here explain also the English money.

[5] = in England *booking office* and *booking agent*.

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Ticket agent: Parlor-car?[1]

B.—No, I think not.

Ticket agent: Five dollars.

A.—Will you come to the baggage-room please, we must show our tickets.

B.—Here they are. How much does our baggage weigh?[2]

A.—About one hundred and thirty pounds.

B.—Then we have not to pay any over-freight.

A.—No, here are the checks. We can go to the waiting-room now.

B.—Is it not time to go into the cars? The gates are open.

A.—I think we had better go in and get a good seat.

EXERCISE

1. Is Mr. B. late in meeting his friend? 2. Do you like to wait for someone who does not come? 3. Do you keep your teacher waiting sometimes? 4. At what time did Mr. B. take his breakfast? 5. Did Mr. B. pass an agreeable night? 6. Why did he rise so early? 7. What does he ask Mr. A. first? 8. What does the latter answer? 9. Does Mr. B. remain with his friend while the latter makes a bundle of several things he couldn't put into his trunk? 10. What does he do meanwhile? 11. What is Mr. A. engaged in[3] during the absence of his friend? 12. What does Mr. B. announce on his return? 13. Are the gentlemen ready to start now? 14. Why do they not leave immedi-

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[1] = in England *saloon carriage.*

[2] = how heavy is it?

[3] = what does he do?

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ately?[1] 15. Does he find his hat after a while?[2] 16. Where was it? 17. What do the gentlemen talk about during their drive to the station? 18. Do they walk to the station? 19. What does each of them do at the station? 20. Where can you get tickets? 21. How much does their baggage weigh? 22. Where do people wait if they arrive at the station before train time? 23. At what time do they take a seat in the train?

THE ARRIVAL

A.—We shall soon be in New York now. This is Jersey City. We must get out here. This is the end of the road. We have to cross the river in a ferry-boat.

B.—The train is stopping. What an immense station! Have we to take this direction?

A.—Yes, I know the way. Just follow me.

B.—Where is our baggage?

A.—They take it to the New York side on the same boat. Let us go to the front of the boat. How do you like this view?

B.—Oh, it's magnificent. I have never seen so many ships together in all my life; and the view of the cities all around the water, and the mountains over there, is perfectly delightful!

A.—Look down there. That is the Statue of Liberty by Bartholdi; I think it is the largest statue in the world. We are approaching the New York side. Now we are stopping. Let us get out.

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[1] = without waiting any longer.

[2] = after a short time.

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B.—Shall we take a cab here, and to what hotel shall we go?

A.—I do not know many hotels, but I have been told that the Waldorf-Astoria is one of the best, and it is very centrally located. Here is the coach of that hotel. Let us take it. Coachman! Here are our checks, can you take our baggage along?

Coachman.—The baggage is taken on another wagon, but it will arrive at nearly the same time as we do.

A.—Let us step into the carriage.—You are a little crowded.

B.—Oh no, I am very comfortable.—The pavement of New York is not very good. How the carriage does shake!

A.—We are driving through the poor parts of the city; in a few minutes it will be better.

B.—Now we are in a nicer[1] street. Why! Look at that building; it has thirteen stories.

A.—That is nothing in New York. The building lots are so expensive that the houses have to be very high. But here we are stopping. Are we at the hotel already? Where is the office?—We should like a room with two beds.

Clerk.—We have some vacant rooms on the fourth floor. Those on the second and third floors are all taken.

A.—We do not care[2] on what floor it is situated. You have an elevator?

Clerk.—Of course.

A.—Well, can we see the rooms?

Clerk.—John, show these gentlemen Numbers 104 and 110.

Bell boy.—Will you step into the elevator, please?—Here is the room.

A.—I do not like this room; it is too dark.

B.—Where does this window look to?

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[1] = better looking.

[2] We like one as well as the other. (Practice well by examples

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Bell boy.—Onto the court-yard.

A.—Have you no vacant room in the front of the hotel?

Bell boy.—Yes, we have one. Would you like to look at it?

A.—Please. Well, this room suits me better. What do you think of it Mr. B.?

B.—I like it.

A.—What is the price of it?

Bell boy.—Four dollars a day.

A.—Very well, we'll take this room. Have our baggage brought up here.

B.—At what time is dinner?

Bell boy.—At five o'clock; but you can eat à la carte any time. The restaurant is on the first floor.

A.—Would you like something to eat, Mr. B.?

B.—Yes, I should. Let us first wash and dress and then go down to the dining-room.

The headwaiter.—Please take a seat here at this table. Here is the bill of fare.

A.—Let us see what they have to eat. Would you like an omelette?

B.—I would rather[1] take fried eggs.

A.—And afterward a nice beefsteak?

B.—That's it.

A.—Waiter! Omelette for one, fried eggs for one and beefsteak for two.

Waiter.—Do you prefer the beefsteaks rare[2] or well done?

A.—We do not care, providing[3] they are tender.

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like: Do you care whether we read or talk? You do not care; you like reading as well as talking. Do you care whether I open the window or not? You do care; you feel cold and you prefer the window closed.)

[1] = I prefer. [2] = In England: underdone. [3] = if.

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Waiter.—Will you take some dessert?

A.—Yes, some fruit.—I'll take a cup of coffee; will you not, Mr. B.?

B.—I thank you. I will take a cup after having eaten.

A.—Shall we pay here?

Waiter.—At the desk, if you please. Here is your check.

B.—Have you settled?

A.—Yes, it's all paid.

B.—Then let us go.

A.—Shall we visit the city a little now?

B.—I shall be glad to. As you have been in New York before, you can be my guide.

A.—All right.

EXERCISE

1. What do the gentlemen notice while crossing the river? 2. How do they like the view? 3. Why do they choose[1] the Waldorf-Astoria Hotel? 4. How do they get there? 5. What do they speak of during the drive? 6. Do they arrive at the hotel sooner than they thought? 7. What word indicates this? 8. Whom do they speak to at the hotel and what do they want? 9. What do you do before taking a room? 10. How do they like the room they visit first? 11. Why does it not suit them? 12. In what part of the building is the room they take situated? 13. Where do they have their baggage taken? 14. What do they ask regarding[2] the dinner? 15. In what room do we take our

---

[1] Choose = to take out one from among many (example: If you want to read, do you take the first book you see? No, you take from among the different books the one you prefer; you choose the one you like).

[2] = about.

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meals? 16. How do they know what there is to eat? 17. What do they eat? 18. What do they ask the waiter? 19. What do they do afterward? 20. Where do they go? 21. Why will Mr. A. be the guide? 22. Have you ever been in Paris? 23. Would you like to go there?

A WALK THROUGH NEW YORK

A.—What beautiful weather we are having! In such weather a walk is very agreeable. Here we are in Madison Square. Right in front of us is the Berlitz School. On one side of the school is Broadway and on the other side is Fifth Avenue.

B.—What a number of beautiful buildings and what a delightful park! How crowded the sidewalks are! Are there always so many people and carriages in the street?

A.—Yes, these streets are the most frequented of the better part of the city. Let us go this way, along Broadway. Do you like to admire the show-windows? Look at the hats exhibited in this window; and the beautiful things here in this fancy-goods store.[2] How do you like these silk umbrellas with gold-plated handles?

B.—Not very much. I prefer those with ebony handles.

A.—See how all the ladies stop in front of the millinery store to admire the new hat fashions.

B.—Let us stop here a minute. I should like to look at the beautiful jewelry exhibited in the window.—Isn't this breastpin magnificent!

A.—Let us go over to the other side of the street. I notice a glove store. I need new gloves; mine are torn. Will you come into the store with me?

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[1] = In England: pavements. [2] = In England: shop.

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Clerk.—What can I do for you?

A.—I wish to buy [1] a pair of gloves.

Clerk.—Would you like kid gloves?

A.—Yes, please show me some. I should like gray ones.

Clerk.—Here is the best quality.

A.—What is the price of these?

Clerk.—Two dollars.

A.—That is very dear.

Clerk.—I can show you cheaper ones. How do you like these?

A.—How much are they?

Clerk.—A dollar and a quarter. We have still cheaper ones, but they are not good.

A.—I will take these. You need not wrap them up. I shall put them on.

B.—Now we are in the street again. Which way shall we go?

A.—We will continue in the same direction. Here is Union Square. Some of the largest firms have their offices here. Here is Fourteenth Street, also a well-known business street. You see that Broadway runs slantingly and the Avenues run straight. Therefore Broadway here intersects Fourth Avenue and at Madison Square, Fifth Avenue, and still farther uptown at Sixth, Seventh Avenues and so on.

B. The walk and the noise in the street make me feel tired.

A.—Well, if you prefer, we shall return to the hotel. You can take a rest and after dinner we can go to some theater.

B.—Yes, I think that will be the best thing to do.

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[1] You buy anything = you give money for it. You sell anything = you give it for money (examples).

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EXERCISE

1. How do they spend their first afternoon in New York? 2. Where do they begin their walk? 3. How is the weather? 4. What do they see in the street? 5. Before what show-window do they stop first? 6. What does Mr. A. ask Mr. B. when looking at the exhibition of a fancy-goods store? 7. What does Mr. B. answer? 8. What window is especially [1] admired by the ladies? 9. What do they notice in the window of a jeweler? 10. What does Mr. A. say when arriving before a glove store? 11. In what condition [2] are his gloves? 12. To whom does he speak on entering the store? 13. What does he say? 14. What kind of gloves does he want to buy? 15. What does the clerk say to him? 16. Why does Mr. A. not buy the first pair the clerk shows him? 17. What is the difference between the three pairs of gloves shown him? 18. What kind does he finally choose? 19. What do you do before buying anything? 20. What do you do after having bought it? 21. What do they do after having bought the gloves? 22. What do they do after having paid? 23. Do they continue their walk? 24. How do you feel after a long walk? 25. Where do they go? 26. What will they do after dinner?

A WALK THROUGH NEW YORK

(Continued)

B.—Which way shall we go to-day?

A.—Let us go to Sixth Avenue and take the elevated cars down-town.

B.—All right.

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[1] Specially admired = admired more than any other.

[2] They are in bad condition if they are torn or dirty. This book is in good condition; this one is in a bad condition. Why? (More examples).

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A.—These elevated roads are not an ornament[1] to the city, but they are very convenient.

B.—How long does it take to go down-town?

A.—It only takes fifteen minutes to get down to Brooklyn Bridge.

B.—How crowded the cars are!

A.—They are always so in the morning and in the evening. Here we have to get out.

Over there is the Post Office; it is a beautiful building, but it is surrounded by so many large, handsome buildings that you cannot enjoy the view. Over there is the City Hall, that is where the city government is situated. Here is the entrance to Brooklyn Bridge. We will come down to-morrow and take a drive across it: to-day we shall not have the time. Let us walk down Broadway.

B.—What makes the people run so?

A.—They always do that in New York, the business men have so much to do that they have no time to walk slowly.—Here is the Singer Building, the handsomest building in New York. There are hundreds of lawyers' offices; insurance offices and the like in this building. Let us go in and look at the stairway and the mosaic work which surrounds it; this mosaic work cost I don't know how much money.

Let us go further down the street. This park is very pleasant for poor people, here they can breathe fresh air. Here is Castle Garden, where the poor immigrants formerly arrived.—Would you like something to eat?

B.—No, but I am very thirsty, I should like something to drink.

A.—There is no good place I know of in this vicinity[2] but let us take the electric car on Broadway, and we shall soon come across[3] a good restaurant. Shall I stop the car?

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[1] Ornament = anything put there to look beautiful.

[2] In this vicinity = near here.

[3] = find or meet.

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B.—No, you need not; I can get on while it is running. How crowded the car is! We have to stand up.

A.—Here we are at Delmonico's, one of the best restaurants in New York; let us get out.

B.—Would you not rather have a glass of soda water or lemonade? Beer or wine quenches your thirst only for a moment.

A.—Very well, we can step into this drug store here.

B.—At the same time I will get this bill changed, because it is so inconvenient to have no small change in the pocket.

A.—How would you like to take a carriage now and drive up to Central Park.

B.—I should like it very much, because I begin to feel very tired. Let us beckon to that cabman.

A.—How much will you charge us per hour to drive up to Central Park?

Cabman.—If two are going, it will be a dollar and a half each.

A.—That is an exorbitant price. We will not pay so much as that.

B.—Have they no tariff?

A.—Yes, they have, but the prices are much higher than elsewhere.

Cabman—If you engage me by the hour the rate will be one dollar an hour.

A.—All right. It is just three o'clock. Drive us the quickest way to Madison Square and very slowly along Fifth Avenue.

B.—How long will it take to reach Central Park?

A.—About half an hour.—Here is the Cathedral. It is one of the handsomest churches we have in the city and, I think, the one that cost the most money. Over there is the Vanderbilt mansion, owned by the well-known millionaire of that name.

How dark it is getting! I think we are going to have a

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thunderstorm. There, it is beginning to rain now; we had better return to our hotel and continue our drive some other time when it is more pleasant.

EXERCISE

1. How do our travelers spend their second day? 2. How do they go down-town? 3. What do they say about the elevated roads? 4. How long does it take them to get down-town? 5. Are there few people in the cars? 6. What building do they see first? 7. How do they like it? 8. Where is City Hall situated? 9. What is City Hall used for? 10. Why do they not go over Brooklyn Bridge? 11. Will they do it? 12. What direction do they take afterwards? 13. What do they see in the street? 14. Why do people hasten so in New York? 15. Which is the handsomest building in New York? 16. What is in it? 17. What do these gentlemen admire in that building? 18. What is at the southern end of New York? 19. What was Castle Garden used for? 20. What is near Castle Garden for poor people to enjoy? 21. How does the heat make them feel? 22. Why do they not stop at a restaurant near Castle Garden? 23. How do they get on the car? 24. Do they take a seat? 25. Near what restaurant do they get out? 26. Where do they go and what do they take? 27. What else does Mr. B. do in the drug store? 28. Why does he get a bill changed? 29. What do they do then? 30. Why do they not walk there? 31. What do they do to make the cabman drive toward them? 32. What do they say to the cabman? 33. What does he answer? 34. Where do they wish him to drive them? 35. What do they see on the way? 36. Why don't they enter the park? 37. Where do they go? 38. How do you like the journey made by our two travelers? 39. Would you like to make a similar journey? 40. Will you also visit The Berlitz School of Languages if you go to New York? 41. Do you know where it is situated?

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APPENDIX I

Table of the most important irregular verbs.

Present.	Imperfect and Past Participle alike.
I cut	(like the present)
" put	
" let	
" set	
" spread	
" lay	I laid
" say	" said
" pay	" paid
" carry	" carried
" study	" studied
(and others ending in y)	
I hear	I heard
" read	" read
" hold	" held
" tell	" told
" sell	" sold
" make	" made
" have	" had
" send	" sent
" spend	" spent
" build	" built
" keep	" kept
" sleep	" slept
" creep	" crept
" meet	" met
" feel	" felt
" lose	" lost
" sit	" sat
" teach	" taught
" catch	" caught
" think	" thought
" bring	" brought
" buy	" bought
" seek	" sought
" find	" found
" bind	" bound
" wind	" wound

Present.	Imperfect.	Perfect.
I take	I took	I have taken
" shake	" shook	" " shaken
" stand	" stood	" " (like imperf.)
" ride	" rode	" " ridden
" drive	" drove	" " driven
" write	" wrote	" " written
" rise	" rose	" " risen
" shine	" shone	" " (like imperf.)
" speak	" spoke	" " spoken
" tear	" tore	" " torn
" wear	" wore	" " worn
" get	" got	" " gotten
" fly	" flew	" " flown
" blow	" blew	" " blown
" throw	" threw	" " thrown
" grow	" grew	" " grown
" know	" knew	" " known
" begin	" began	" " begun
" drink	" drank	" " drunk
" sing	" sang	" " sung
" swim	" swam	" " swum
" run	" ran	" " run
" swing	" swung	" " (like imperf.)
" hang	" hung	" " (like imperf.)
" come	" came	" " come
" eat	" ate	" " eaten
" see	" saw	" " seen
" give	" gave	" " given
" fall	" fell	" " fallen
" bite	" bit	" " bitten
" choose	" chose	" " chosen
" lie	" lay	" " lain
" am	" was	" " been
" do	" did	" " done
" go	" went	" " gone
must / am obliged	" was obliged	" " been obliged
can / am able	" could / " was able	" " been able

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APPENDIX II.

Lessons on Pronunciation.

The Alphabet.

Capitals.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

Small Letters.

a b c d e f g h i j k l m n o p
q r s t u v w x y z

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THE VOWELS

a

rat, pat, mat, hat, tack, ram, sham, pan, hang, bank, stamp, lamp, drank;

rate, late, pate, mate, hate, skate, take, name, same, game, shame, pane, make, cake, shake, taste;

arm, harm, card, hard, part, large, march, harp, dark, mark, bark, smart;

all, hall, fall, ball, tall, wall, salt, small, warm, want, talk, chalk, walk.

e

let, get, pet, bet, peck, neck, best, desk, next, fresh, shell, slept, help, spend, lent, lend, mend;

me, he, she, feet, see, cheek, keep, bleed, sleep, green, heel, tree, street, meet.

i

bit, rid, rip, fin, pin, sin, win, swim, split, sit, trick, sick, lift, swift, bring, drink;

bite, ride, ripe, fine, pine, shine, wine, kite, mite, pike, nine, mile, five, fire, dine, blind, wild, mild, kind.

o

stop, rock, not, pot, trot, top, block, shop, clock, lock, long, song, strong, prompt;

The teacher should not only practice the above words, but also others similar to them, writing them distinctly on the blackboard. The meaning of the words given as pronouncing exercises should not be explained. We have given only the principal sounds of the letters; accidental sounds and rare combinations of letters can be taught when met.

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pole, pose, home, hope, spoke, rose, stone, rope, host, most, gold, sold;

moon, soon, noon, spoon, school, cool, boot, poor, broom, stool, hoop.

u

us, run, gun, hum, plum, sun, fun, cut, muff, cuff, dull, must, luck, duck, much, sung, rung, dusk, trust, crush, bunch;

use, pure, cure, tune, duke, tube, mute, due, hue, imbue.

er, ir, ur

her, fur, fir, sir, stir, pur, cur, burn, firm, first, burst, girl, hurl.

y

yes, yonder, young, yule, yell, yellow;

my, dry, fly, sky, cry, pry.

ai, ay

sail, rail, nail, rain, pain, paint, grain, claim, wait, maid, paid, day, may, pay, gray, play, way, stay, hay, lay, pray.

aw

draw, drawn, law, lawn, shawl, straw, claw, crawl, yawn.

ea

heat, deal, treat, reach, clean, meat, clear, fear, each, leave, dream, speak, mean, hear;

dead, deaf, dealt, meant, spread, dreamt, great, bear.

ie = i

flies, tries, pie, lie, skies, cried, spied.

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oa = o

boat, soap, foam, soak, coat, loaf, goat, oak, float, roast, board.

ou

house, out, loud, about, mouse, rouse, shout, found, hound, proud, sound, stout, pound, flour, count, mouth.

ow = o

low, blow, show, slow, snow, glow, mow, bowl, own, flown, grown.

ow = ou

now, how, cow, brow, brown, gown, drown.

ew = u

pew, few, new, dew, drew, stew, strew.

oy

boy, toy, destroy, employ, enjoy.

THE CONSONANTS

b, p

bee, pea, blast, plaster, blessing, pleasant, hub, hop, robber, ripper, baby, papa, ebb, up, bit, pit, robe, rope.

d, t

ride, rite, tried, trite, side, site, dry, try. teem, deem, doe, toe, cold, colt.

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g, k

go, get, keep, kid, lock, lack, lag, leak, leg, peg, peck' glad, kick, sack, sag, drag, fig, big, pick, pig.

s, z

so, see, seal, less, miss, fuss, buzz, fuzz, zeal, lazy, as, is, has, goes, was, runs, comes.

c = ss

face, race, place, dance, since, ceiling, celery, cigar, Cicero, Cincinnati.

c = k, g

Can, come, cube, crack, cocoa, corn, scold, scrap, strict gold, cold, glean, grate, crate, grave, crave.

g

go, get, give, bag, big, glen, green, long, song, wing, sting, finger, longer, linger;

gem, German, gill, gin, giraffe, large, hedge, bridge, singe, hinge, lounge.

ch, sh, j (g)

chum, shun, jam, sheer, cheer, jeer, jar, cherry, sherry, jolly, jelly, chilly, mush, much, barge, cash, rash, rush, such, wish, which, large, church, ginger, launch, lounge.

qu

quit, quack, quest, queer, queen, square, squeak, squint.

f, v

ferry, very, life, alive, fife, five, have, off, give, if, strife, strive.

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w, wh

we, will, want, weed, wing, were, where, witch, which, why, when, war.

f, v, w

fill, will, file, vile, while, fit, wit, feel, veal, weal, valve, wolf.

s, th, t, d

sick, thick, sin, thin, tin, sat, that, see, the, lass, lath, moss, moth, three, tree, thirty, dirty, den, then, think, sink, tinker, thinker, deft, theft.

th

thick, thin, three, thirty, with, cloth, tooth, that, this, then, them.

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APPENDIX III.

Forms of Letters.

1

THE BERLITZ SCHOOL OF LANGUAGES,
Dear Sirs:

I am desirous of taking some lessons in the English language and shall be obliged if you will send me your rates for the same, both for private and for class instruction.

Yours truly,

2

MR. JOHN SMITH,
Dear Sir:

We have much pleasure in sending you herewith our Prospectus. As you will see, we have both private and class lessons. Our classes are small, never containing more than eight pupils.

If you will favor us with a call, we shall be pleased to advise you, and, if you are not familiar with our method, to give you a free trial lesson.

Yours respectfully,
THE BERLITZ SCHOOL OF LANGUAGES.

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3

THE BERLITZ SCHOOL OF LANGUAGES,
New York.

Dear Sirs:

I interrupted my English lessons last January and received an excuse card for eighteen private lessons. Kindly let me know on what days and at what hours I may resume them. I desire three lessons a week.

Yours faithfully,

4

REPLY

Dear Sir:

We are in receipt of your letter of the 10th inst. and beg to say that at the present time we have available the hours stated on the enclosed schedule and we shall be obliged to you if you will kindly let us know which are the most convenient for you, so that we may reserve them.

Respectfully yours,
THE BERLITZ SCHOOL OF LANGUAGES

5

THE BERLITZ SCHOOL OF LANGUAGES,
New York.

Dear Sirs:

I am desirous of taking some lessons in the English language and shall be much obliged if you will kindly send me the full particulars and prices of such lessons. One of my friends has also spoken of taking a course in English. Could we take lessons together and what would be the price for a private class of two pupils studying together?

Thanking you in anticipation, I am

Yours faithfully,

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6

INVITATION TO DINNER

Mrs. — requests the pleasure of Mr. —'s company for dinner at seven o'clock on Tuesday evening, 29th September.

7

REPLY TO INVITATION

Mr. — has much pleasure in accepting Mrs. —'s kind invitation for dinner on Tuesday, 29th September.

8

Mr. — very much regrets that he is unable to accept Mrs. —'s kind invitation for Tuesday, 29th September, being prevented from doing so by a previous engagement.

9

INVITATION TO THE OPERA

Chicago, February 18, 19—

DEAR MR.—:

We are going to the opera to hear " Faust " on Wednesday evening and shall be glad if you will join us. Caruso and Tetrazzini are among the singers and so we may anticipate a great musical treat.

Hoping that you will be able to be with us, with kind regards,

Yours cordially,

10

Chicago, February 19, 19—

DEAR MR. SMITH:

Thank you very much for your kind invitation for Wednesday evening. I shall be very glad to go with you

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to the opera and shall be at your house a little before eight o'clock.

Yours sincerely,

JOHN BROWN.

11

LETTER TO A HOTEL, RESERVING ROOMS

Boston, May 9th, 19—

To
THE MANAGER,
— Hotel,
New York.

Kindly reserve for us a suite of parlor and bedroom with bath, preferably not below the tenth floor. Myself and wife will arrive in New York on the 13th of this month.

Yours truly,

12

LETTER OF INTRODUCTION

San Francisco, July 15th, 19—

DEAR MR.—,

This is to introduce my friend Mr. —. He is making his first trip to the east and expects to spend some weeks in New York. As he is not acquainted there, you will do me a favor by making his stay in the city as pleasant as possible.

Knowing you both, I feel certain that you will find a congenial companion.

With kind regards to Mrs. Tomkins and yourself, I remain,

Sincerely yours,

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EXERCISES

No. 1. The pupil will write some letters similar to the preceding ones. The teacher suggesting the subjects.

No. 2. The teacher will dictate a letter of invitation, to which the pupil will write the reply, both accepting and declining it.

No. 3. The teacher will dictate the reply to an invitation and the pupil will write the invitation.

No. 4. The teacher will point out the different polite forms of address in the letters and the pupil will name the different occasions on which they may be used.

No. 5. The teacher will dictate an informal letter which the pupil will put into ceremonious language and then the pupil will transpose a formal letter into familiar language.

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